Kine WEEKLY

**C.E.A. ON THE A.R.P. DEMANDS**

*See page 3*

# "To THE WOMEN .....bless 'em!"

**"THE WOMEN** is the hottest box-office attraction of 1939 . . . a self-selling, gate-building morsel spiced to the palate of any and all comers."
—MOTION PICTURE HERALD

**"THE WOMEN** . . solid triumph with top box-office punch . . M-G-M has a top hit! Boys and girls, here is one that should break records."
—HOLLYWOOD REPORTER

**"THE WOMEN** is sure-fire screen fare." —FILM DAILY

**"THE WOMEN'S** success is a foregone conclusion. Superlatives are in order. Audiences may be expected to turn out in droves." —BOX OFFICE MAGAZINE

**"THE WOMEN** is one of the smash hits of the season. Extended runs, hold-overs and top-grosses will be the rule." —VARIETY

NORMA SHEARER . JOAN CRAWFORD . Rosalind Russell in "THE WOMEN" with Mary Boland . Paulette Goddard . Phyllis Povah . Joan Fontaine . Virginia Weidler . Lucile Watson . From the Play by Clare Boothe . By Arrangement with Max Gordon Plays and Pictures Corporation . Screen Play by Anita Loos and Jane Murfin . Directed by George Cukor . Produced by Hunt Stromberg.

CAUSE FOR FURTHER CELEBRATING . . . *OVERLEAF!*

"Beyond question, a milestone in motion pi re history!" *Hollywood Re ter*

"Box-office attraction of major importance" *Motion Picture ily*

"101 minutes of multicolored spendiferous ess utterly colossal" *Motion Picture Herald*

"Beggars the most elaborate production ever given it in a theatre" *Showmen's Trade Review*

# BOX-OFFICE AVALANCHE!

Trade presentation:

## TUESDAY NEXT

**CAMBRIDGE THEATRE . . . 2.30**

*EXTRA!* MARX BROS. "AT THE CIRCUS" trade shows continuous throughout TODAY at the EMPIRE (Times: 10.20a.m., 12.30, 2.40, 4.45, 6.55, & 9.0

C.E.A. ACTION ON CURRENT CHARGES
*See page 5*

Kinematograph WEEKLY

No. 1704 Thursday, December 14, 1939. Vol. 274

BERNSTEIN'S PLAN OF CO-OPERATIVE PRODUCTION
*See page 7*

## "KINE" VIGILANCE

### Bristol Exhibitors' Testimony

**The KINE'S watchfulness regarding exhibitors' interests was emphasised last week at an emergency meeting of the Bristol C.E.A. Branch.**

**An exhibitor drew the attention of the meeting to an item on page 3 of the Nov. 30 issue, pointing out that power valves for talkie equipment could now only be obtained by permit from the Engineer-in-Chief of the Post Office.**

**The member said he had been unaware of the necessity for a permit until it had been pointed out in the KINE. Other members also said that the KINE had been their only source of information on this matter.**

## *BRIGHTON DEMANDS £1,200 FOR S.O.*

### *EXHIBITORS' PROTEST*

**IF Brighton Town Council at their meeting to-day (Thursday) approve the recommendations of the Sunday Entertainments Act Committee, local exhibitors will have to pay between them £1,222 7s. 6d. to charity for the privilege of opening their kinemas on Sundays throughout next year—a privilege which, prior to the passing of the Act, they had enjoyed without restriction or payment of any kind since the days before the Great War!**

The £1,222 7s. 6d. is in respect of the 16 kinemas at present operating in the town, and it is expressly stated that if any new kinemas open during next year they will have to pay at the same rate, but *additional* to the total sum.

The £1,161 5s. 2d. available for charity in respect of the current year after deducting the prescribed 5 per cent. for the Cinematograph Fund is recommended to be allocated as follows:—

50 per cent. to the Corporation Housing Committee to enable them to let houses to aged poor people at less than economic rents.

***Continued on page 5***

# A.F.S. KINEMA SERVICES NOT COMPULSORY

## C.E.A. Criticisms of Home Office Draft Regulations

## TECHNICAL INTERPRETATION OF DEMANDS

### "No Standing" Order Challenged

**THE EMERGENCY COMMITTEE OF THE C.E.A. HAS ENDORSED WITH SOME FEW EXCEPTIONS THE SUGGESTIONS PUT FORWARD BY THE HOME OFFICE REGARDING AIR RAID PRECAUTIONS IN KINEMAS.**

**Chief objection of the exhibitors is to the recommendation that no standing be allowed; this is being vigorously resisted.**

**ATTENTION IS DIRECTED TO THE IRREGULAR PRACTICE OF SOME AUTHORITIES IN INSISTING UPON THE ATTENDANCE OF A.F.S. AND OF CHARGING FOR THEIR SERVICES.**

**Sandbagging of premises is declared to be unnecessary, and recommendations are made for non-splinter material for glass.**

**These are the chief points in a detailed examination of the requirements (printed in full in the "Ideal Kinema" last week).**

**Exhibitors are asked to send any inquiries to headquarters from the branch and not from individuals in order to avoid overlapping.**

Suggested protective measures for theatres and kinemas issued by the Home Office and printed in the IDEAL KINEMA pages in last week's KINE. have been subjected to examination by a committee of the C.E.A. which has prepared draft comments for the guidance of exhibitors in various branch areas.

Paragraph (1) dealing with precautions to be taken with regard to skylights, lantern lights, etc., is commented upon by the recommendation of various forms of transparent lacquer and rubber solution, which have been the subject of experiment by the Committee.

A very fine lace net attached to the glass by glue adhesive is also mentioned. Members contemplating using these methods, the report states, should ascertain by consultation with one another whether a suitable process can be obtained in their locality and agree its use with the Chief Constable of the area when he makes his requisitions. The splinter-proofing process, where it can be used, will be found to be much cheaper than the other alternatives set out.

**With regard to Paragraph 2, it is stated that extensive sandbagging is considered unnecessary by the Association. Should there be by any chance extensive requisitions for sandbagging they should be reported to the Association for consideration.**

Paragraph 3, dealing with the removal of heavy glass chandeliers, is approved by the Association.

### *Shelters for Staff*

On Paragraph 4, requiring shelter for staff and performers, it is stated that this regulation does not call for a specially constructed air raid shelter. Generally, basements, semi-basements or cellars will be suitable. If in any doubt when any requisition is made, consult the Association.

The requirements in Paragraphs 5 and 6 regarding the closing down of ventilation and refrigerating plant are not commented upon.

Regarding the lighting of exit passage ways, it is stated that discussions are now proceeding as to the amount of light permissible in the vestibule, and as soon as these are completed members will be advised.

It is pointed out that the requirement that a qualified fireman or man specially nominated in writing by the management (Paragraph 9) supersedes previous requirements as to watcher parties which were never practicable owing to an insufficiency of men and on account of expense. Generally, it was found impossible to observe such a condition and the previous regulation early broke down through non-observance.

### *Irregular Practice*

**It is also necessary to draw attention to a quite irregular practice of some authorities of insisting upon the employment of members of the Auxiliary Fire Brigade and of charging for their services. Members of the public trained for the A.F.S. at public expense received such training for the purpose of being available to render service during times of emergency for home defence.**

Obviously, if they are compulsorily hired to kinemas by local authorities they will not be available for their proper functions. Any attempts to stipulate that members of the A.F.S. should be employed should be resisted on the grounds that such a stipulation is both irregular and improper and contrary to public policy.

Most exhibitors have members of their staff available who are trained in A.F.S.

***Continued on page 20d***

## Paramount's British Films

### Resuming Early Next Year

Paramount will definitely resume production in England early next year. A statement to this effect has been made by David Rose, managing director of Paramount in England, saye a KINE cable from New York.

It is possible to make good pictures in England during the war, and Paramount is setting its hand resolutely to the task.

There will be no lack of talent and technicians says the Paramount executive, and the British Government will co-operate with American producers so that films may not suffer in this respect.

David Rose will remain in America until the middle of January in order to confer on plans to be made for British production.

## Banker for Films Advisory Committee

The vacancy upon the Advisory Committee set up by the Cinematograph Films Council on Tuesday of last week has been filled by the appointment of A. Palache, of the firm of Helbert Wagg and Co., Ltd., merchant bankers, 41, Threadneedle Street, E.C.2.

The Advisory Committee held its second meeting on Tuesday of this week.

# WAR OFFICE PLANS BIG KINEMA CIRCUIT

## Standardised 1,000-Seaters

KINEMAS built on standardised plans, with capacities from 500 to 1,000, are being erected in camps where the new Army is being housed and trained. The work is being pushed ahead at all speed.

By the middle of January twelve such camp kinemas will be in being and ready to open, and work will then proceed for the erection of a further number in other centres.

The construction of the buildings is being carried out by the War Office, the equipping and general fitting being in the hands of the N.A.A.F.I.

The 500-seater does not differ materially from the kinema double its size, the plan followed being that of inserting bays in the centre by the building plan wherever a larger type of kinema is needed. Stages are provided of a depth of approximately 24 ft., and screens are planned to be run away when turns are given, the speaker horns being set back to leave the stage clear.

The auditorium floor does not follow exactly the contour of that of an ordinary kinema, being level over half its length, to enable it to be available for dancing, while the rises to allow for easier visibility of the screen or stage.

The necessity of having removable seats over that portion of the auditorium to be made available for dancing has meant that the normal type of kinema chair will not be employed, an easily removable chair having been designed for the purpose.

B.T.-H. sound will be employed in the larger kinemas and G.-B. Equipments will supply sound apparatus for the smaller type. Ross projectors will provide the picture.

Mobile equipments, such as those employed in France, will supplement the camp kinemas, supplying kinema entertainment in training centres remote from towns.

Meanwhile the number of mobile units in France is being augmented to supply the needs of soldiers across the Channel. Four-ton lorries carrying generating equipment supply the current, even in centres where there is a normal electrical installation.

The reason for this is that there is not the same standardisation of current supply as in England, differences of voltage and phase creating difficulties. With the lorry generating its own juice there is a greater reliability and the load at changeover period is well covered.

Ben Henry, who is in charge of the provision of films to the troops, is visiting France this week-end to familiarise himself on the spot with the working of the distribution and screening of the films he has booked for the troops in France.

## THE PASSING OF A GREAT FILM PIONEER

### DOUGLAS FAIRBANKS DIES SUDDENLY

DOUGLAS FAIRBANKS, Sen., pioneer star of films and a founder-director of United Artists, died suddenly after a heart attack at Santa Monica, California, on Tuesday. He was 56.

*DOUGLAS FAIRBANKS*

The news came as a special shock to the Industry because of the well-known energy and vitality of "Doug.," as he was known to millions. His death is hard to realise, for his visits to this country were frequent until this year, and his dynamic personality was an institution in Wardour Street.

Denver-born, he was a fairly successful stage actor for 14 years before, on D. W. Griffith's advice, taking to the screen in 1915. From the first his exuberance made his a world idol, typifying the genial, hustling American male in "The Lamb," "Mr. Fix-it" and "His Majesty the American." Even bigger success came when he became the great swashbuckling athletic lead. "The Three Musketeers," "Mark of Zorro," "Thief of Baghdad," "Robin Hood," "Don Q," and "The Gaucho," remain screen classics, and "The Black Pirate" an early colour triumph.

When talkies arrived he boldly tackled Shakespeare in "The Taming of the Shrew" with Mary Pickford. Since then his films were infrequent, his last being "The Private Life of Don Juan" here.

**Formation of U.A.**

In 1919 the formation of United Artists Corporation in association with D. W. Griffith, Mary Pickford, Charlie Chaplin and W. S. Hart was the turning point of his career. Though the members were changed from time to time, he remained; and in the last two years the sale of his holdings and those of Miss Pickford, reputed to be £400,000 each, has been regularly mooted and steadily resisted. With his death, indeed, the position may be modified, for his widow and third wife, formerly Lady Ashley, will inherit his fortune—probably as great as that of any actor in history.

One of his genuine services to the Industry was undoubtedly the maintenance of the film colony's prestige. "Pickfair," his Hollywood home, was an answer to the attacks on movie morality, and the dissolution of his marriage was a matter of world regret.

**A Great Sportsman**

Travel, golf and polo were his major passions of recent years. His fondness for Britain was great, and he resided here for long periods.

He is survived by his two former wives, the first of whom, Beth Sully, is the mother of Douglas Fairbanks, Jun.

Last year he formed his own production company, Fairbanks International, with a capital of 2½ million dollars. He had announced three subjects—"California," "The Tenth Woman" and "The Three Musketeers." The future of this project is now uncertain.

In "Doug." the Industry mourns the premature end of one of its foremost figures, a fine artiste and a man whose integrity and charm were worthy of his status.

## SLOW BURNING FILMS

Magistrates confessed themselves puzzled at Thirsk (Yorkshire) Police Court when they considered a Home Office circular forwarded by the North Riding County Council, which asked for their opinion on the use of slow-burning films, in the light of their experience.

G. J. Hutchinson (Deputy Clerk) said that a licence was not needed for these films.

In reply to A. W. Berry (Clerk) Superintendent W. Cooper explained that slow-burning films were different from non-flammable films.

The Chairman said the Bench had had no experience of these films and, accordingly, no opinion was expressed.

## HERTS WANTS 10% FOR XMAS DAY OPENING

Herts County Council, in giving permission for Christmas Day opening during usual week-day hours, have notified that in return for the concession, 10 per cent. of admission receipts should be contributed to the Troops' Welfare Fund (Hertfordshire).

Permission is given on the distinct understanding that it is only on account of the exceptional circumstances of the war.

A

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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## THE PRACTICAL MAN I SUGGESTS

AT a moment like this, when all the world is waiting to see whether our producers can get the machine working, every constructive effort demands energetic support. The faculty of criticism, one of the Industry's most conspicuous gifts, must be applied with special attention concentrated upon making practical what is put forward in theory.

To-day it is not of first importance to regurgitate past experience when the Bernstein memorandum comes up for review. It is put forward at a time of emergency, and aims at mending a sorry state of affairs when the country is crying out for British pictures as urgently as the studios, artistes, directors are for work.

It is not merely this country's picture production which is lagging behind the demand; there is every expectation of Hollywood also presenting us with a severely shortened list of new films. This is suggested by the hint in the American Press that a policy of extended playing time is to be the object of a campaign.

This is an important feature of Mr. Bernstein's proposal, because he knows the risks that are entailed, at all events in this country, where our patrons are encouraged to be "regulars" and where our booking plans are only to be readjusted in the middle of a run on the rarest occasions.

Co-operation in these matters is admittedly a difficult proposition, for it automatically arouses hostility in the ranks of the distributors and makes severe demands upon the loyalty of exhibitors. But no scheme was ever put forward which did not have to face somewhat similar dangers, and the important point is that action is already overdue, and here at last is a concrete suggestion.

What measure of support it will receive when the verdict of his peers is registered upon Mr. Bernstein we have still to see; at least we feel he is entitled to a sympathetic and helpful examination of a carefully thought-out scheme. It has come at a moment when the whole Industry has been in extreme need of a practical man's lead, and we hope a helpful rather than a destructive spirit will inspire the exhibitors of the country in their endeavour to build on the foundations provided.

## CHRISTMAS: THE TEST

THAT the idea of Christmas opening has still to be accepted by the ordinary picturegoer is clear from reports of what is going on in the provinces. In general, it is obvious the normal independent exhibitor has no desire to open; he feels that his regular patrons have not much desire to depart from their standard of keeping Christmas as a home festival.

Circuits, on the other hand, are convinced that it is possible to encourage the idea of going out for entertainment, and where they lead the way it is not easy for opposition houses to refuse to follow.

Nobody expects to be able to draw a line between the towns that will and those that will not have Christmas opening, but in a fortnight the only true and valuable evidence will be available, and those who feel that they are blazing a trail for brighter entertainment than the home fireside will be able to recount the story their cashiers have told.

We all want more business, naturally, but we have yet to see whether the supply of entertainment will stimulate the demand to an economic degree.

# Long Shots

**ALEX KING'S SILVER JUBILEE—UBIQUITOUS BEN HENRY—LONDON FUND FOR EVACUEES—NORTHERN BENEVOLENCE—CHELTENHAM'S SNEAK PREVIEW—FILMING THE RED CROSS**

CONGRATULATIONS extended to Alex King on the completion of 25 years in the Trade have not been confined to his Scots associates, but have been received from all over the country. British exhibitors are fully appreciative not merely of Alex's many efforts on behalf of the Industry, but also of his lesser publicised services in the political, civil and social spheres. It must be a source of personal congratulation that this anniversary coincides with the very inspiriting report of the success of the film service for evacuated children with which Alex is closely identified in his capacity as Film Officer for Scotland.

TWENTY-FIVE years ago Alex King, by opening the Lorne at Glasgow, laid the foundation of the considerable Scots circuit with which he is now associated. Almost to the day a quarter of a century later he opened the Ascot, a 1,200-capacity kinema which provides a worthy addition to the amenities of Glasgow's West End, and the occasion was characterised by the typical gesture of donating the whole of the proceeds of the performance to the Central War Relief Fund.

BOTH kinemas, the Lorne and the Ascot, have this in common—each was opened in the early war days. And on Wednesday Alex let drop that the Lorne opened with a programme from Bobby Booth, of Columbia, and last Wednesday Alex's latest house, the Ascot, also opened in war time and Bobby Booth was again represented in the opening programme.

CATCHING Ben Henry these days is somewhat like trying to catch a bird in flight You may be lucky enough to find him in his shirtsleeves in his office, but more likely he is somewhere between Oxford Street and Drury Lane or even farther afield. I was lucky enough to get him on Tuesday as he picked up his bag *en route* for Cardiff, and got him to O.K. some N.A.A.F.I. information which is printed on another page.

AT the end of the week he is off to France for a hectic six or seven days, visiting the film exchanges set up over there and generally satisfying himself that all is working well. And it may be wagered that the swiftness which characterises his movements here will be exhibited on the other side of the Channel.

TEDDY CARR, whom I saw only an hour or so after his receipt of the cable announcing the death of Douglas Fairbanks, was deeply affected by the news. He had known Doug. for very many years and the two men were on very warm terms of friendship.

KORDA'S departure from New York is likely to be delayed by the event, I gathered. Originally intending to leave America last week, he delayed his coming, and now may not depart until next week.

REDUCED income and maintained demand upon resources of the Cinematograph Trade Benevolent Fund occupied the Fund Committee on Tuesday, and F. W. Morrison's entry with a cheque for £100 and a promise of a further £430 or so in a few days made him seem like a Northern Counties Father Christmas.

THE cheque represented collections at Trade shows and the £430 the half of the proceeds from Sunday entertainments in Newcastle, the other half going to the Lord Mayor of Newcastle Fund for providing boots and clothing for needy Northumbrian children.

NEXT Tuesday's Reunion Dinner of the Cinema Luncheon Club promises a full house. Tickets are going well a week ahead, and R. S. Bromhead, Alfred Davis and Ben Greenland have notified their intention to be present. Alfred Davis, by the way, has a commission in the Queen's Royal Regiment, and is attached to the Divisional Entertainments Office.

EXHIBITORS in the London area are being asked by the London Branch C.E.A. to allow collections in their vestibules to augment the L.C.C. grant of £5,000 for the purpose of providing Christmas festivities for evacuated children. The favourable attitude of authorities in the Greater London area towards exhibitors during a difficult period warrants hearty co-operation in the scheme.

THE London and Home Counties Branch C.E.A. has given a donation to the cause, and expresses the hope that individual members will also make donations. These should be sent to Mrs. E. M. Lowe, Chairman, London County Council, County Hall, Westminster.

ALEX B. KING, C.B.E., J.P.

MOST of us like the idea of backing a winner, and I suppose "The Middle Watch" at a time like this can hardly be other than a stone ginger. So I was very glad to be one of a group of Pressmen who were invited to lunch by Arthur Dent before the Trade show of the ever-green naval comedy.

THE lunch itself was quite an informal affair—it was, in fact, just a gathering of old friends. Walter Mycroft, Tom Bentley, Jack Buchanan, Greta Gynt and David Hutcheson, from the studio, and W. D. Scrimgeour, from the boardroom, were there to support Arthur Dent; and speeches were kept down to a very few words of welcome before we all went along to the New Gallery.

RANDOLPH RICHARDS' second son, Harley, has had two narrow escapes, having been shipwrecked twice within a few hours. A cadet officer on the *Chancellor* when she was sunk recently, he was rescued with others by the *Manchester Regiment*, which shortly afterwards was rammed and foundered with the loss of nine of her crew.

DOUGLAS RICHARDS, Harley's elder brother, who assisted his father in the management of his circuit and is a member of the Sussex C.E.A., is serving as an officer in the Royal Sussex Regiment, which he joined two years ago. "Times are rough," says Randolph, "but we'll plough through them."

IN London for a few days' leave is Charles Martin, Pathé cameraman with the troops in France. He describes himself as an "officer without portfolio," having an officer's privileges without a rank. He was very reticent regarding his work—a point which I quite appreciated—but spoke enthusiastically of the co-operation of the authorities in providing opportunities for securing pictures.

HE tells me that portable equipment is the only possibility where he has been. Tripods would just sink into the mud, which is everywhere, and he has been getting his pictures with a Newman-Sinclair, a de Vry and a Bell and Howell portable mainly. Great care is taken of the film taken, which is placed under guard until dispatched to London, where, again, great secrecy is observed until after the Censor has passed it.

WHERE the assessment of Sunday charity contributions has been made by the authorities in the form of a lump sum, exhibitors who were compulsorily closed during the first two weeks of the war would seem to have a case for revision.

IN the London area, East and West Ham are affected and a submission was made on behalf of kinemas in the former area that a rebate should be made. The Town Clerk was instructed to negotiate in respect of the houses making the submissions—the Regal Palace and the Picture Coliseum.

WHAT is there about Christmas Day which makes local authorities ban the screening of pictures which may be shown without hindrance on any other day? That great care should be taken regarding Good Friday subjects is understandable, but Christmas Day! After all, it is a festival, and a day of rejoicing.

A FEW weeks ago Weston-super-Mare objected to "The Frozen Limit" being shown, and a Western was also banned. Now Bristol police have objected to the showing of "Dodge City" and "Captain Fury" in Christmas Day programmes. The first-named film was to have been shown at two local kinemas. "Captain Fury," which has already been shown in the city, had been booked for another theatre.

CHRISTMAS DAY opening is a subject which does not at all command unanimity. Independent exhibitors mostly favour remaining closed to have at least one day in the year free from business. Circuits have other views.

A STATEMENT made during an application at Derby that a poll taken by the C.E.A. had proved unfavourable to Christmas Day opening referred only to local exhibitors. The attitude of the C.E.A. headquarters is to leave each area to solve the problem for itself.

CHELTENHAM, which as a reception area has become more commercial since the war began, enjoyed a "sneak pre-view" (world première) of "The Stars Look Down" last week. The film was screened at the Gaumont (in advance of either London Trade show or pre-release run), the renters concerned having set up their war time offices in the town. Jeffrey Bernerd was present to judge public reaction. Cheltenham is not far from two mining areas—the Forest of Dean and the South Wales coalfield, locale of A. J. Cronin's novel on which the picture is based—but otherwise there is little connection with coal production in the district.

I AM glad to learn that Jack English, who represented Columbia on the South Coast, has sufficiently recovered from his serious spinal injury received nearly two years ago to be removed from Margate Hospital. He has now returned to his home at 46, King's Hill Drive, Kenton, Middlesex, but his progress to health is likely to be a long job and he would appreciate the visits of members of the Trade and other friends.

WESTMINSTER City Council, I note, has now granted facilities to "March of Time," so that work on the picture which is to record the activities of the British Red Cross Society can go ahead. When I was lunching with Richard de Rochement a few days ago he was rather discreet on the subject, and I gathered it would not be policy to enlarge on the subject, but now, of course, the City Council has made public its interest there can be no objection to reference to it in these columns.

CERTAINLY there is no better theme for the particularly vital treatment we associate with "March of Time," and it is good to hear of co-operation from a body which can give such help. Shots of the major first-aid post at Berkeley Square House and the mobile unit at Kingston House will be of the greatest value in arousing public interest, and I believe the film will also tell the story of the widespread activities of the organisation in Great Britain, France and America, as well as the International Red Cross at Geneva.

HARRY BUXTON writes to tell me that the Gaiety Theatre, Manchester, will go ahead according to schedule, although we mentioned last week that the Manchester Watch Committee did not agree to the use of the theatre for film showing in its present condition. Mr. Buxton assures me that the alterations demanded—rewiring of the box and a new spot room—are trivial Subject to these, he says, the licence was definitely granted, together with singing, music and excise licences. I am glad to make this clear, as the original message, although correct at the time of writing, might be misleading.

SIX years ago that fine comedian, A. W. Baskcomb had a paralytic stroke on his first day in a Twickenham film. His death last Sunday is a reminder of his fine work in several British pictures, including "The Lodger," "The Good Companions" and "The Midshipmaid."

WHAT with the number of women employed on National Supply work enlisted in the Forces, exhibitors finding it difficult to obtain girl labour, situation has become intensified during Christmas shopping season by the policy a chain store in offering girls 12s. 6d. two days' work, thus enabling them to another 10s. as unemployment pay. As as the girls are able to go on in this way is hardly to be expected that they are to seek regular employment where they have to work six days for a wage which not likely to be much more than what t make under the present conditions.

THE STROLLER

# Close-Ups

By

Screencomber

## BLACKLEG PRODUCERS

ALL right-thinking members of the Trade were shocked into action by the revelations contained in this column recently regarding the abortive war caviare shortage as it applied to the film critics. As a result of the crusade, started by this section, caviare was almost immediately forthcoming once again at Press screenings, and probably red revolution, bloody and terrible, was thus averted.

We have never hesitated, no matter what the consequences, from exposing all such injustices, and now once again we unsheath the sword and gird up our loins in the cause of fair play.

You have, of course, guessed that we are referring to the vexatious question of the blackleg producers. We mean that little band of blacklegs who have rushed off to make pictures while others are talking and devoting all their efforts to this or that committee.

There have even been extreme cases where picture making was started before Mr. Stanley had announced that he proposed extending the Quota until March. How can we hope, with such backsliders, to dictate to the Board of Trade the terms on which our great Industry will deign to restart picture making? How can we hope, when such treachery exists, to make British production an industry fit for our producers to luxuriate in?

Some of these fellows who seem so willing to betray the Industry to which they owe so much are so intent on making pictures that they cannot even spare time to serve on a committee. It is a scandal that is crying out for exposure, and unless in the very near future some steps are taken to curb this outbreak of practical production, this column, on behalf of the theorists, will feel its bounden duty to publish a complete list of the blackleg producers.

It is not enough that our producers should demand a guarantee in the form of a quota; it is not sufficient that they should ask that the necessary finance should be immediately forthcoming; we must go further and have some form of legislation by which the producer can dictate his own terms to the distributor—he must be pampered, he must be denied no luxury, his every whim must be granted. Jet-black Ethiopian slaves must wait upon him to anticipate his every wish; he must be lulled by sweet music from hidden orchestras, while dancing girls prance to and fro and rich and rare spices from the East are whisked before him in an attempt to tempt his jaded appetite. . . .

But just so long as a few people go ahead making pictures irrespective of their fellow producers, then these blacklegs are spoiling the whole darn racket.

## JUST WISHFUL THINKING

I hope it won't be long before we'll be seein'
Queues of hundreds strong and travellers in neon.

## CRISIS NEWS

HERR SCREENCOMBER'S long dreaded secret weapon was given what practically amounts to a sneak preview at a well-known Wardour Street hostelry towards the end of last week, but so terrifying are the potentialities of this new weapon that details have been kept dark until now.

Known as the "Magnetic Stein," the weapon to all appearances resembles an ordinary beer tankard, but the metal has been magnetised, so that when the "Stein" is placed on a counter all other tankards in the immediate vicinity are immediately attracted and whisked up, to become casualties at the hands of Herr Screencomber.

"I asked for freedom; I am a lover of freedom, especially where it applies to beer," Herr Screencomber stated. "I will stop at nothing to gain such freedom—the 'Magnetic Stein' is my answer to those who would deny me drinking room."

The Associate Editor, one of the first and worst sufferers from this newest form of barbarism, is quoted as saying: "We will answer frightfulness with frightfulness. Already the menace of the 'Magnetic Stein' is under control. Two decoy tankards, one filled with lemonade and another with plain drinking water, were scooped up by Herr Screencomber last week. Herr Screencomber must realise the disastrous effects of swallowing such liquid in quantity. Should these methods fail, we will have no hesitation in filling tankards with milk, should the necessity arise."

## LATE STUDIO NEWS

THAT we are a nation of shopkeepers can hardly be denied. Take the case of the studios for instance. Hardly had the war arrived when our producers started in to fill every available inch of studio space with sugar or tea, or some such commodity. I have decided two studios recently, because I dread the thought of one-time famous producers appearing at the entrance gates in their aprons and trying to wheedle me into taking away a pound of tea or tasting their ripe gorgonzola. I will refrain from the obvious.

Complaints have been forthcoming about the producers, who, through force of habit, have been adding padding to their stocks. This takes the form of surplus sand added to the sugar instead of the old-time surplus tallow added to the celluloid.

*Sergt. Leon in charge of a N.A.A.F.I. unit, described on page 3*

# DECREASE IN U.S. FILM EXPORTS

## Great Britain Receives 47 per cent. Less

American exports of positive films to Great Britain during the first nine months of 1939 were only about half those of the corresponding period of 1938.

The figures are published in an official U.S. report.

Exports to the United Kingdom given for the nine months of 1938 as 10,764,320 ft., and having a value at 2 cents per foot of 283,542 dollars, were this year for the same period only 5,776,339 ft., of a value of 156,452 dollars. The actual percentage in feet is 53.6.

Negative exports from U.S. to Great Britain showed a slight advance in footage, but a lowered value.

The 1939 figures are 1,140,581 ft., against 1,132,883 in 1938. The footage value this year is 40,958 dollars, and that of last year 45,261.

Negative exports to Canada show a decrease in footage of 782,192 ft., from 3,167,971 ft. in 1938 to 2,385,779 ft. this year, but although this year's total is less, the value is shown at a higher figure at 153,818 dollars, against last year's 117,363.

Australia's negative figures, on the other hand, show a more equable result. While last year's footage, 622,511, was valued at 14,199 dollars, this year's, 1,055,538 ft. is valued at 36,830 dollars.

Total exports to all countries of negative film were 5,698,594 ft. this year, against 6,387,602 ft. Corresponding values were 242,796 and 228,752 dollars.

*Continued from page 3*

## Brighton S.O. Impost

5 per cent. each to the C.T.B.F. and to the Brighton and Hove Juvenile Welfare Council.

2½ per cent. to Brighton hospitals and medical institutions.

5 per cent. to Miss Blanche Fair's Canteen Fund.

Thus, in addition to the heavy sense of grievance that Brighton exhibitors have always had at having to pay for a privilege which for many years they had previously enjoyed free as a recognised amenity of the seaside resort that their houses serve, there is the additional objection that the greater part of the money is devoted to a piece of social service that ought to be the responsibility of the town as a whole and not one individual section already burdened with heavy rates.

### Rebate Refused for Closure

The Sunday Entertainments Act Committee also had before it an application from the Sussex branch of the C.E.A., Associated British Cinemas, Ltd. (on behalf of the Astoria and Savoy), Gaiety, Brighton, Ltd., and W. G. R. Saunders (on behalf of the Regent and Academy) for a reduction of their contributions under the Sunday Entertainments Act in respect of Sunday, September 3, on which kinemas were compulsorily closed owing to the outbreak of war.

The Committee resolved: "That the Council be recommended to make no reduction in the said contributions."

## 20th-FOX TO CUT 25 PER CENT.

*Kine. New York Cable from Motion Picture Herald*

***PRODUCTION COSTS must be cut 25 per cent., says Sidney Kent. World conditions require readjustment in production financial structure.***

***AL LICHTMAN expects twenty million dollar U.S. box-office gross on "Gone With the Wind."***

***PHIL REISMAN elected RKO Vice-President in charge of Foreign Distribution.***

***"FANTASIA," BASED on a Stokowski symphonic piece, will be the next Walt Disney feature.***

***RKO-RADIO is resuming English shooting. William Sistrom will be on the "Clipper," January 2.***

*Obituary*

## M-G-M SALESMAN PASSES

His many friends will regret the death, on Sunday, of Harry Dawson, chief representative for M-G-M in the South Yorkshire area, at his home in Rundle Drive, Sheffield. For several weeks his grave illness had caused great concern in the Trade.

Mr. Dawson, who was 47, served in the Air Force during the last war, and he joined New Century Pictures in April, 1920. In the early stages of his kinema career he was on the projectionists' side of the business.

Messages of sympathy were expressed with his widow and son individually and by the Sheffield branch C.E.A.

### Death of A. B. de Solla

We regret to announce the death of Arthur Ben de Solla, late of the Laurie, Romford, and brother of Albert de Solla, of A.B.F.D., who died suddenly from heart failure on Friday last.

The funeral took place at the Willesden Jewish Cemetery on Wednesday.

## NEWS THEATRE ON FIRST FLOOR

### Worthing Ban

At Worthing Corporation General Purposes Committee Messrs. Jordan and Cook inquired whether, in the event of an application being made to use the Norfolk Room on the first floor of the County Restaurant for a newsreel kinema, it would be favourably considered. The committee came to the conclusion, however, that it would not be able to do so because it would appear to be impossible to construct the projection room outside the auditorium, and the exits were not satisfactory inasmuch as they were common to other parts of the premises.

## HOURS EXTENDED AT SHEFFIELD

Licensing justices in Sheffield on Tuesday granted without discussion music and singing licences for Sheffield kinemas, with 11 p.m. instead of 10.30 as previously sanctioned.

Irwin Mitchell made the application on behalf of the local C.E.A. branch, of which the chairman and secretary, Coun. H. S. Gent and Arnold R. Favell, were present at the application.

# C.E.A. Press for Current Reductions

## DEPUTY COMMISSIONER'S HELPFUL HINT

**THE C.E.A., pursuing its aim to obtain reconsideration and revision of electricity charges, is to approach the new Joint Committee of Electricity Supply Associations.**

This decision has arisen from the case made out by a C.E.A. deputation which interviewed the Deputy Chairman of the Electricity Commission, J. M. Kennedy, M.I.E.E., on Friday last. Those attending the interview were: R. V. Crow, Technical Dept., C.E.A.; W. McInally, A.B.P.C.; E. W. Williams, G.-B., and S. B. H. Swingler, Odeon.

Mr. Kennedy discussed generally the problems that presented themselves. He said that while he fully appreciated how hardly the kinemas had been hit by the compulsory closing down, he felt bound to point out that the suppliers in their turn had their problems, and these would have to be taken into consideration.

Eventually, it was agreed that with a view to obtaining unified decisions if possible the best step to take would be for the C.E.A. to approach the new Joint Committee of Electricity Supply Associations. This Committee has been established to consider matters of common interest to the electricity supply industry arising out of war conditions, and represents both public and company undertakings.

Mr. Kennedy, who was most helpful in his observations, agreed to communicate with this Committee suggesting that it should give as favourable consideration as possible to the case that would be laid before it.

Originally the C.E.A. wrote to the Ministry of Transport setting out its case in the form of a petition, and asking for a decision on the two following points:—

1. That the fixed component of two-part tariffs for supplies to kinemas during a period of compulsory closing be waived, and

2. That this component be subsequently based either upon the maximum demands registered since the outbreak of war or upon the installed load, excluding such lighting as must be extinguished under the current Lighting Orders.

## Wrexham Earlier Closing

### Suggestion Passed Over

Earlier opening and closing of kinemas, so that they would not empty at the same time as public-houses, was advocated by Ald. Wm. Thomas at last week's meeting of the Wrexham Watch Committee.

This would obviate, he declared, the very big demands now being made on the town's transport services. Late 'buses were filled to overflowing, owing to people coming out of the kinemas and public-houses at approximately the same time. As the Committee had jurisdiction over kinemas, he thought it would be a wise move to request kinema managers to adjust their times.

No action was taken.

## WEST END MANAGER FINED

### Breach of Lighting Order

A fine of £20 was imposed on John Deenie, manager of the Regal, Marble Arch, at Bow Street on Tuesday, for breaches of lighting regulations.

It was stated that blue lights in the foyer of the theatre enabled silhouettes of passers-by to be seen 200 yards away. White lights also shone from exit doors.

A summons against the proprietors, Associated British Cinemas, Ltd., alleging that they allowed the Lighting Order to be broken, was adjourned.

The Royal, Wigan, has been taken over by W. R. Brunt, who, after redecoration, reopened it on Saturday night last.

# 20th-Fox Xmas Conference

## PRESENTATION TO FRANCIS HARLEY

EXECUTIVES and branch managers of 20th Century-Fox assembled for their annual pre-Christmas conference in London on Saturday.

The first of a series of meetings at the head offices was addressed by Francis L. Harley, managing director, who recounted the vast activities of the company. He spoke of the forthcoming Darryl Zanuck productions and their high-grade characteristics, and touched upon the way war conditions had been set off by intensive campaigning. He congratulated all those concerned upon the undiminished efforts put into the push.

F. L. HARLEY

The convention viewed "Here I Am a Stranger," in which Richard Greene and Richard Dix play an intense father and son drama, and in the afternoon they saw the Zanuck production of "Hollywood Cavalcade" in Technicolor.

In the evening the conference and executives of British Movietone News were entertained by Mr. Harley at the American Club, Piccadilly. Cables and telegrams were read from Sidney Kent, Walter Hutchinson, the director of foreign distribution, and Roy Simmonds, whose condition is now very favourably reported on.

Mr. Harley made reference to Sidney Kent, Darryl F. Zanuck, Walter Hutchinson, and praised the manner in which they had refused to be stampeded by the war conditions in Europe. Not only was the company working in output well up to normal, but the immediate future would prove that their programme was actually in excess of pre-war dimensions.

He proposed the toast of the company and coupled with it universal good wishes for safety and a peace that would be lasting.

Sutton Dawes, sales chief of the organisation, supported the toast, and presented, on behalf of the branch managers and the sales department, a silver rosebowl to Mr. Harley. Sutton Dawes mentioned that he had enjoyed the fifteen years he had spent with the company, eleven under Walter Hutchinson and four under Mr. Harley.

Sir Gordon Craig, general manager of British Movietone News, paid tribute to the company and the energy of the sales managers.

The only other speech was that of E. Grattan Milloy, in charge at Manchester, who is the doyen of the branch managers, though not with the largest uninterrupted service.

# COMING FROM WARNERS

*Another important subject to figure in the next batch of Warner Trade shows is YEARS WITHOUT DAYS, featuring Ann Sheridan and Pat O'Brien*

# "ON YOUR TOES"

*Particular attention is also directed to an outstanding musical show entitled ON YOUR TOES, introducing Zorina, a new star personality featured with Eddie Albert, Alan Hale and Frank McHugh*

# NEW BID FOR CO-OPERATIVE FILM PRODUCTION

## Sidney Bernstein's Proposals

### THEATRES AS SHAREHOLDERS WITH C.E.A. NOMINEES ON BOARD

**UNDER the description of "A Memorandum on the Scarcity of the Film Supply, together with a scheme to assist British film production," Sidney L. Bernstein has prepared for the consideration of the Trade a carefully worked-out scheme of which a summarised version appears herewith.**

**The proposals, which involve the formation of an "Exhibitors' Co-operative Society," the production of at least 12 films annually, the participation as shareholders of a minimum of 400 kinemas, with C.E.A. representation on the Board and independent distribution, are being considered by the General Council.**

Mr. Bernstein opens his statement with a concentrated representation of the present position and an analysis of the needs of the moment. He points out that the number of long films registered in this country in 1937-8 was 829 (of which 228 were British and 601 foreign, which term can generally be taken to mean American). In 1939 the total had dropped to 579 (with 78 and 501 respectively), and from April to September, 1939, it was down to 228 (36 and 192).

He proceeds: Assuming that the supply of foreign films for the six months ending March, 1940, is equal to these last figures (an altogether too optimistic assumption), the total number of films made available for the year 1939-40 will be 438, *i.e.*, 170 short of requirements.

It is apparent that extension of playing time would react to the advantage of neither the exhibitor nor the public, because (1) there would be such depleted audiences for the extended run that box-office returns would not prove economic, and (2) the larger public which had already seen the film would be deprived of new entertainment during this extended run.

Thus, the *per capita* cost of exhibition of the film would rise and consequently lead to an increase in admission prices.

#### The Effects of Scarcity

Scarcity produces an increase in film rentals and places the exhibitor (particularly the independent, who has not the backing of a large group of theatres) in an inferior position for bargaining.

It is difficult to see how any Governmental control of prices could be effectively introduced. Such control is possible for "standardised" goods, but not for commodities to which no standard test of quality can be applied and for which the demand is highly elastic.

#### British Shortage

The passing of the Quota Acts showed that the need for the establishment of a picture-making community in this country was recognised. Even a temporary cessation of film production involves a dissipation of creative and technical talents; the deterioration of craftsmanship due to rustiness.

Continuous and profitable film production has hitherto failed in this country for a number of reasons:—

Finance.

Production has sometimes been entrusted to incompetent persons.

When competent persons have undertaken production, their own costs have been inflated by the artificial and uneconomic competition of the film adventurers.

Cost of studio space has been excessive.

Costs of the distribution of films have been excessive.

In consequence of the excessive costs there was for some years no relationship between costs of production and the potential earning powers of the film made.

#### Prospects

Through the maladjustment of supply and demand, film rentals will increase to a point at which theatre operation will be unprofitable to all exhibitors who are not enjoying *optimum* conditions. In other words, the marginal exhibitor will be driven out of business.

Some hundreds of first-run theatres will have to play second-run, with a consequent loss of takings and profits.

#### Essentials

Despite the war, production in Great Britain is still possible. The producers state that there is sufficient studio space and that the technical staff is available for the production of 200 films a year.

The chief things film producers require in order to start making films at costs that will satisfy them and the exhibitors are:—

(1) Finance at normal banking charges.

(2) Guarantee of continuity of production, to allow them to prepare a continuous programme of pictures and thus carry the risk of some failures.

(3) Studio space, distribution and production costs at economic rates.

#### Exhibitors' Help

Exhibitors can:—

(1) Get credit facilities for producers at normal banking rates.

(2) Guarantee playing dates for a group of films so that continuous production can be planned.

(3) Control basic costs, which in any case exhibitors eventually have to pay for.

In return exhibitors would receive:—

(1) A supply of films which, even if they were not all suitable, would not in sum damage their business.

(2) A share in the profits of these films after total costs of production had been earned.

(3) A supply of films that would help to maintain rentals at figures which would have some relationship to takings and operating costs.

(4) The re-establishment of British film production and the ensuring of a source of supply beyond the control of the distributors of foreign films, with a consequent safeguard against possible monopoly and price increases.

#### Co-operative Method

Although British film production in the last 12 months has been spasmodic, a number of competent films has been made on the co-operative basis.

If the producer could get normal banking credit for the *first moneys* for productions, he could plan for a greater number of films and also reduce his costs for distributing and studio rentals because these services could be obtained on competitive terms.

The exhibitors can help the producer to get normal banking credit for the *first moneys* and the consequent economic benefits. In order to render this help, the exhibitors must agree to give dates (*i.e.*, book in advance the completed films) for the films to be produced. These bookings, in the first place, must cover a minimum of 12 productions over one year.

The value of these bookings would need to be a figure that would cover the *first moneys* required. Armed with these bookings, the producers could get the credits.

As a safeguard, representatives of the exhibitors would, of course, have to approve:—

Story; director; leading artistes; costs of production (with a guaranteed maximum and minimum); and distribution costs.

NOTE.—(a) Joint ownership of a film does not infringe the Cinematograph Films Act, 1938 (Blind Booking Section) and this scheme will make provision for joint ownership.

(b) It is thought advisable that the producer, subject to the points mentioned above, should choose his own distributor, so that the existing machinery of the established distributors is not disturbed.

(c) If the distributors did not have to find finance and started with a guaranteed number of bookings, their charges could be reduced to about 15 per cent. of gross receipts. The distributors would receive an increased percentage of the gross when *first* and *second charges* had been met.

(d) If studio owners were satisfied with the finance, production, control, etc., they would be prepared to let their floor space at actual cost, taking for their profit a share in the returns after the *first charges* had been met.

Whilst, for many reasons, the exhibitors cannot offer enough dates to replace the shortage of British films, the guarantees for, say, 12 films a year given to the most reputable producers would set production in motion again and allow producers to prepare plans for continuous working. When once the initial impetus has been provided, the rate of advance of British film production should increase.

#### The Exhibitors' Part

An Exhibitors' Co-operative Society would be founded to act as agents for individual exhibitors joining the scheme.

Each theatre would buy a nominal price share (say £1) in the Society.

The Society would be managed by a board, every member of which should be a shareholder, and no member of the board should have any interest in production or distribution or be a member of any company itself associated with production or distribution.

When the Society had agreed details for the production of a film, the producer would name the distributor (subject to the Society's agreeing) by whom the distribution would be carried out.

The distribution of the film and collection of payments would thereafter be handled by the distributor. The Exhibitors' Co-operative Society, however, would be advised of all developments, outside contracts, foreign sales, takings, etc., and in due course would collect on behalf of its members all sums accruing to the Society as its share of profits.

#### Some Snags Anticipated

Many exhibitors are already unable to view most of the films which they book and give a number of general undertakings that commit them to a part or the whole of certain film producers' output.

The list of films shown at many kinemas is evidence that it is more than a coincidence that the pictures of some major producers are exclusively shown there. It is known, too, that prominent exhibitors are also connected with distributing companies.

A second difficulty presented by the scheme is the possibility of an application from two or more exhibitors in the same town for the right to book. There is reason to believe that the circuits also will desire to exercise the right to book for some districts where they own more than one theatre.

This can be dealt with by the allocation of films available in alternating order.

But the scheme can function successfully if 400 theatres, one in each distinct booking district, subscribe to it. An alternative, therefore to alternating the order of bookings would be, in the normal way, to accept the offer of the highest bidder.

The basic reason for the scheme is to get British production under way; if British films are made available for the country as a whole, exhibitors will benefit whether or not they are in the scheme.

#### Only a Beginning

A third argument which may be advanced against the proposals made in this memorandum is that, when nearly 200 additional British films a year are urgently required, a scheme which proposes to put into production a mere 12 films is only playing with the problem. Certainly, to set in hand 20 or 50 additional films would be so much the better. With every increase in the number of films to be produced, the economic risks consequent on the possibility of any one film's being released in unfavourable condition (*e.g.*, adverse weather conditions, a sudden crisis or the like) are considerably reduced.

But it is argued that every film which is produced and successfully exhibited is an incentive to other producers to make films. Up to a point the effect on the Industry in general of the production of a single film is thus cumulative.

Further, when the Exhibitors' Co-operative Society is established and successfully running, there is no reason to expect that only 12 films a year would be handled; the number might well be very much larger.

A fourth difficulty is the assessment of the price which an exhibitor is to pay for films which are not yet produced but which he will have to undertake to play. The basis will have to be decided by the board of the Exhibitors' Co-operative Society and can be arrived at by:—

(a) A percentage of the theatre's average takings over the past twelve months, with a minimum guarantee.

(b) A figure based on average film rentals paid over the past twelve months, with a minimum guarantee, or

(c) The methods generally adopted:—

(i) a percentage of the takings when the film is played, with a minimum guarantee, or

(ii) a flat rate for each film.

In every case the exhibitor would have a co-operative share in the profits of each film. This share of profits would be a proportion of actual earnings after the *first* and *second charges* have been met. Each theatre would receive a share of profits proportionate to the amount of film rental it had paid. This is a further insurance against loss due to a film's proving unsuitable, since such a film might prove suitable in other districts or in foreign markets. The exhibitor would get his share of such successes.

# IS LEEDS OVERSEATED?

*Sidney Bernstein, whose scheme for an exhibitors' co operative production scheme is being considered by the C.E.A.*

## Chief Constable on "Ample Provision"

### PLANS PASSED FOR FOUR NEW KINEMAS

THAT Leeds has kinema accommodation for one in every seven persons was stated in the annual report of the Chief Constable (Frank Swaby), which he submitted to the Watch Committee last Friday. It was pointed out that there are 72 kinematograph licences in the city, of which 51 are held in respect of premises built for the purpose, 16 for converted buildings, one by a music-hall, and four by premises where occasional kinema entertainments are held. The current seating capacity is 65,653, and the population of Leeds is 482,827.

Although there is no change in the actual number of kinematograph licences as compared with the previous year, two new kinemas have been opened in the Rex, Middleton, and the Clifton, Bramley, while the Rialto, Briggate (formerly the Briggate Picture House), has been closed and demolished, and the licence of the Manor Picture House, Manor Road, has been renewed in consequence of the outbreak of hostilities.

#### Not Yet Started

Mention is made in the report that plans of four new kinemas have been approved by the Watch Committee. Two of these are in relation to sites in Lower Wortley Road and Bell Isle Road, Hunslet, respectively. The others concern an enterprise for twin kinemas in the situation partly occupied by Western Pavilion, Florence Street, Harehills. The construction of these kinemas has not yet commenced.

Emergency legislation now in force is also referred to by the Chief Constable.

The satisfactory conduct of the kinemas in Leeds is endorsed by the chairman of the Watch Committee (Ald. R. H. Blackburn), who, in commenting on the report, told our representative that the "general conduct of kinemas and other places licensed for music and dancing in the city is extremely good, and even with the problems of war time there is commendable control and lack of the abuses of privileges."

He added that in the kinemas there was an average of two performances a day, and "it would therefore appear that if every citizen wished, he or she would probably be able to attend a kinema twice a week, which is evidence that there is ample provision."

#### The Only Blot

The only exceptions to the excellent conduct of the kinemas in the review of the Chief Constable were two instances where proceedings were taken under the Cinematograph Act, 1909. Regret, however, was expressed by the Chief at an increase in the number of cases of disorderly and indecent conduct at kinemas. In four instances of complaints of interference with female patrons, proceedings were taken, with convictions and fines in three of the cases.

Only one outbreak of fire is recorded of consequence and two trivial affairs. The former was caused by a film jamming in the projector gate. The operator immediately dropped the shutters, stopped the machine and broke off the top half of the film. He then extinguished the fire with water and the wet blanket, and the only damage was to approximately 200 ft. of film. No panic ensued and the programme was only interrupted for a few minutes.

An interesting comment by the Chief Constable is that the Western Electric Mirrophonic sound system has been installed in several kinemas, and this is a pleasing improvement, since the number of batteries is reduced.

## FIRE IN MERTHYR BOILER-ROOM

A fire broke out at the Temperance Hall Cinema, Merthyr, on Friday, the local brigade discovering on its arrival that the boiler-house was ablaze.

The fire spread to rooms behind and under the stage, and the auditorium was soon filled with smoke. The brigade, however, soon got the outbreak under control and the main hall was saved.

*A scene from FIVE LITTLE PEPPERS AND HOW THEY GREW, the Edith Fellows starring vehicle, which will be Trade shown at 2.30 p.m. on Friday, at the New Gallery*

# Portsmouth Co-ordinates Charity Appeals

## EASEMENT URGED OF LOCAL WAR RESTRICTIONS

**IN view of the increasing appeals for the use of the screen, Portsmouth exhibitors have been recommended not to show special slides unless approval has been given by the Branch. Collaboration between managements in regard to staff transfers was also discussed at the monthly meeting on December 6th. Coun. H. P. E. Mears presided.**

Allegations of staff poaching had been made at a previous meeting, when it was suggested that an old agreement among the members of the branch had been contravened.

The CHAIRMAN stated that at Bournemouth and Southampton, exhibitors had agreed not to engage members of one another's staffs without first communicating with the manager or exhibitor concerned, and that arrangement was working very satisfactorily.

F. B. B. BLAKE said that there was also a gentleman's agreement between the members of that branch that they should get into touch with one another in connection with any changes of staff.

Explanation was given that in the case in question, a boy was advertised for in the ordinary way, the successful applicant being told to ask his former employer for a reference, and the general feeling expressed in the course of discussion was that this could hardly be regarded as a case of an exhibitor unduly approaching another's staff.

At the same time, the branch reaffirmed the view that staff should not be engaged from another kinema without first communicating with the employer concerned.

### Charity Appeals

Several appeals were received from charitable organisations for assistance. The Lord Mayor of Portsmouth, Coun. D. L. Daley, wrote asking the branch to support the British Red Cross and St. John Ambulance work, and on the motion of F. B. B. BLAKE, seconded by COUN. F. J. SPICKERNELL, it was decided to make a donation of 10 guineas from the branch funds.

Miss E. H. Kelly, C.B.E., of the Portsmouth Social Services Emergency Council and Citizens' Advice Bureau, also wrote asking for a donation towards the welfare fund being raised to help with children's occupational centres, the extension of boys' and girls' clubs, and Servicemen's recreation centres.

COUN. SPICKERNELL proposed that five guineas be sent to this fund, and this was seconded by BERT MILLER, and carried.

A letter was also received from Mrs. K. C. Tait, wife of the Commodore at the Royal Naval Barracks, asking for a contribution towards the purchase of wool for making knitted garments for the men of the Royal Navy and especially those on the minesweepers of the port. She stated that already 433 garments had been sent by the working party.

It was decided to vote two guineas to this fund, and it was mentioned that individual contributions had also been made by exhibitors.

The question of the attitude of the branch towards other appeals was discussed on a letter from the Royal Air Force Comforts Committee asking for a slide to be shown to draw the attention of the public to the fact that the R.A.F. had an official organisation to receive donations and gifts for members of the R.A.F. on Active Service.

It was suggested that this should be left to the discretion of individual members, but the CHAIRMAN pointed out that this would place exhibitors in an invidious position if an effort was made by any organisation to bring some form of mild pressure to bear.

COUN. SPICKERNELL said he thought they ought to confine themselves to their local appeals.

CHAS. CLARKE also pointed out that there were difficulties now in completing programmes as their running time was restricted.

E. V. GLENISTER said he felt that something should be done about these constant appeals. He moved that members should be requested not to show appeal slides unless the matter had been considered and approved by the branch. F. B. B. BLAKE seconded, and this was carried.

The secretary (A. Daniels) was also instructed to inform the R.A.F. Committee that in view of the many other appeals already under way, their request for showing a slide could not be granted.

### Air Raid Tests

Intimation was received from the Chief Constable that on the instructions of the Home Office it was proposed to test the air raid sirens of the city on the first Monday in each month, and it was agreed that slides should be shown at every kinema in the city warning the public during the week preceding every test.

### Closing Hours

The SECRETARY reported that following the Home Office order that places of entertainment might be allowed to remain open until 11 p.m., application had been made for the extension of the music licences until 11 p.m.

In view of the fact that the annual renewal of the kinematograph licences would come before the City Council at their next meeting, a letter had also been sent to the Town Clerk stating that the present Sunday opening hours from 2.30 to 8.30 p.m. were not meeting the needs of the public, and asking that for the duration of hostilities the kinemas should be allowed to open at 3.45 p.m. on Sundays, the performances to commence at 4 p.m., and the kinemas to close at 10 p.m. For peace time it was suggested that the hours should be 4.15 p.m. to open, performances to commence at 4.30 p.m., and the halls to close at 10.30 p.m.

An acknowledgment of the letter was received, without any intimation of the Watch Committee's decision, and it was agreed that a further letter should be sent it necessary, so that the matter could be raised at the Council meeting.

It was mentioned that an application to be allowed to open on Christmas Day had been refused.

### Light in Dark Places

A circular was received from the General Secretary (W. R. Fuller) enclosing particulars of the new dim illumination permitted by the Ministry of Home Security. Mr. Fuller stated that, generally speaking, there was an A.R.P. police official specially detailed in each area to look after illumination, and in the first instance members would be well advised to contact him and make sure that what they proposed to do complied with the requirements. The Emergency Committee of the C.E.A., it was added, would be prepared to take up any grievance.

### No Full Houses

R. DAVIES BEYNON asked how other members were interpreting the local regulation that they should not have capacity houses. Although it was left to their discretion, it was very difficult to decide how many seats they should leave empty when people were waiting, and there was always the possibility that they would be told they were breaking the regulation.

He noticed that at Bury St. Edmunds the authorities had withdrawn the seating limitation, and he wondered whether as a branch they might approach the local authorities to do the same.

The CHAIRMAN said that if a resolution was sent from the branch to the Emergency Committee the committee would get into touch with the Home Office, who would, in turn, communicate with the local controller on the matter.

CHAS. CLARKE pointed out that it was not a Home Office regulation but a local regulation.

It was made clear that there was no rigid enforcement as to any percentage of seats being left unoccupied, the main object of the regulation being that there should be no standing, and the branch decided that it would be better to take no further action in the matter at present.

### Preliminary Warning

F. B. B. BLAKE said he was asked to bring before the General Council the question of the yellow message being communicated to kinema managers, so that they would be prepared to act in the event of an air raid warning following. The whole of the time at the last General Council meeting, however, was taken up with the report of the Executive Committee, and he had no chance of bringing up the matter.

The CHAIRMAN: What happens now?

Mr. BLAKE: We get no direct communication at all.

F. E. A. BOX said they now had to wait until they heard an air raid warning and then communicate the fact to their audience, giving those who wished to leave time to do so before continuing with the performance.

The CHAIRMAN remarked that that was the general practice, and he understood that the yellow message was only to go to the divisional wardens in future.

The general reaction of audiences in places which had received air raid warnings was discussed, and it was stated that in very few instances had the people left the theatres.

### Rating Appeals

Another item on the agenda was to consider the question of rating assessments and entering appeals, and the SECRETARY explained that if takings were considerably less than over a corresponding period they had every right to put in an appeal.

Reference was made to the fact that a rebate of rates had been refused for the

*Continued in next column*

period that the kinemas were compulsorily closed at the outbreak of war, and it was suggested that as the authorities had no legal power to make the rebate the Assessment Committee might be asked to lower the assessments a proportionate amount for the ensuing year, so as to enable the exhibitors to recoup the loss.

CHAS. CLARKE remarked that this seemed a very reasonable proposal to put to the committee, but he felt that no good purpose would be served by sending a deputation to ask for a general reduction of assessments, because that was an individual matter.

The CHAIRMAN added that an appeal for a general reduction of assessments might be a double-edged sword.

It was agreed that the Secretary should write to the Assessment Committee pointing out that as the authorities had no power to grant a rebate for the period the kinemas were closed, the position might be met by a compensating reduction of assessments for the period of the next rate, and that any further appeal regarding the reduction of assessments should be left to the individual theatres concerned.

It was decided to hold the annual meeting of the branch on January 3.

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Wigan exhibitors' application for permission to give afternoon as well as evening performances on Christmas Day, out of consideration for aged people, has been refused.

*Richard Greene and Richard Dix in HERE I AM A STRANGER, which 20th Century-Fox Trade showed on Wednesday*

# XMAS-DAY OPENING AT BOURNEMOUTH

## Circuit Ignores Trade Opposition

## EXHIBITORS' DILEMMA

*COUNCILLOR H. P. E. MEARS*

**BOURNEMOUTH and District exhibitors have been placed on the horns of a dilemma by the local licensing bench, who have granted Sunday opening to three circuit houses, notwithstanding the fact that the application was not supported by the other members of the C.E.A. in Bournemouth and district.**

An application, on instructions from their headquarters, by the three local managers of A.B.C. kinemas, the Westover, Grand and Carlton, for an alteration to their licences to enable them to open their theatres on Christmas Day, came before the local licensing magistrates on Thursday, and the reasons given were that members of the Forces would be home on leave in large numbers and would appreciate the entertainment on Christmas Day, whilst evacuees and their parents who might be in Bournemouth to spend Christmas with their children would also need entertaining.

Coun. H. P. E. Mears, chairman of the Bournemouth Sub-section of the Hants and Isle of Wight branch of the C.E.A., who is also vice-president of the C.E.A., told the magistrates that the three applicants only had been in favour of opening on Christmas Day, and other members in Bournemouth and district were against it, and could not support the application.

### Police Attitude

Superintendent F. Osman, Chief of the Bournemouth Police, said if he thought there were going to be large crowds at these places on a day when there would be no public transport he would object to the applications, but he did not think the kinemas would get the crowds. Consequently there were no grounds upon which he could oppose from the police point of view.

The applications were granted with opening from 2 p.m. to 10 p.m., and the Chairman added: "The committee are prepared to make the alterations in the conditions general, so that all Bournemouth kinemas can open on Christmas Day in the special circumstances.

This decision put the other theatres in a difficulty. While being very anxious to render a public service by entertaining the troops on leave if it was necessary, it was generally felt that there were many other circumstances against such a course. The question of there being no public transport entered largely into the picture, whilst there was also the question of staffs to consider.

### Others Prepared to Follow

A hurried meeting of the local members of the C.E.A. was held on Thursday afternoon to discuss the awkward situation, and at that meeting it was announced that the Regent (Gaumont-British) and the Odeon would probably follow the lead of the A.B.C. theatres. No definite decision was come to, and the question was again adjourned to the annual meeting of the Sub-section on Saturday.

At this meeting it was generally felt by the independent exhibitors that the magistrates' decision had put them into an awkward position by giving them the option of following a lead which they were desirous of doing, but did not think really necessary.

### Will Remain Dark

After a further long discussion the following signified their intention of remaining closed on Christmas Day: The Electric Theatre (Bournemouth), the Regal (Parkstone), the Regent (Poole), the Amity (Poole), the Moderne, the Ritz, the Plaza, West's, the Roxy, the Astoria, the Savoy and the Premier News Theatre (Bournemouth), and the Regent (Christchurch). The following are to open on Christmas Day: The Grand, the Westover and the Carlton, Bournemouth, and the Empire (Poole). The Odeon and the Regent (Bournemouth) were stated not to have definitely decided.

The ordinary business of the annual meeting was quickly over. Coun. H. P. E. Mears was elected chairman for the 12th year in succession, and A. Rose was appointed vice-chairman. The hon. secretary and treasurer (Mr. E. Turnbull) was re-elected, and Mr. Rose was appointed auditor. Messrs. H. Mears, F. Bath and D. G. Abell were appointed trustees.

# Southport S.O. Experiment

## EARLIER CLOSING APPLICATION

As an experiment for one month, Southport kinemas will open from 7.15 to 9.15 p.m. on Sunday evenings to permit the staggering of closing times. Until now the hours have been 8.15 to 10.15 p.m.

Application was made to the justices for an alteration of times last Thursday when it was stated that there was now no late bus transport on Sundays and proprietors consider if they could clear their kinemas round about 9.15 p.m. people would have an hour extra to make their way home. Kinemas would close at 10 p.m. on weekdays as and from Monday, December 11. They had been granted an extra hour for opening, but it had been taken from them by stopping the buses soon after 10 p..m

The Chairman of the bench said it could be argued that it was just as easy to go home at 10.15 as 9.15 in the dark. The magistrates did not wish to depart from the hours which seemed to have fitted in well with other activities. They were, however, prepared to give the proposed arrangement a trial for one month. They would ask the Chief Constable to have observations made during that period.

The matter will be reviewed again on January 4.

# NORTH-WESTERN BRANCH

## To-morrow's Meeting

The usual monthly meeting of the North Western branch C.E.A. will be held to-morrow (Friday) at Liverpool. Items on the agenda include:—

Report of interview with Chief Constable of Birkenhead with regard to extension of hours of kinemas; replies of three Birkenhead kinemas on the giving of concessions to men in uniform; rules of the association; luncheon transport; dim illuminations; application for membership by S.M. Super Cinemas (in respect of Winter Gardens, Wallasey (E. Whittell, general manager).

Eleven changes in nominees are reported.

# GENERAL FILMS' DISPATCH

## New 'Phone Numbers

The telephone numbers of the dispatch department of General Films Distributors at Langley Park are now Slough 2207 and 8.

HAPPY
in
DUFAYCOLOR
with commentary by
E.M. HEMMETT
EVENT
TRADE SHOW
CAMBRIDGE THEATRE
Friday, December 15th
at
2.30 p.m.
A GRAND NATIONAL RELEASE

*A macabre silhouette of Charles Laughton in THE HUNCHBACK OF NOTRE DAME, which RKO-Radio will shortly Trade show*

*IN THE COURTS*

# LIGHTS IN THE BLACK-OUT

## Inspiration Films Fined

Inspiration Films, Ltd., Tylers Court, 111a, Wardour Street, W., were fined £5 at Marlborough Street Police Court on December 5 for permitting a light to be displayed during the hours of darkness on November 7.

The secretary appeared and pleaded Guilty.

War Reserve Wm. Edwards stated that at 9.15 p.m. he saw a light shining from a fourth-floor unshielded window. He tried to enter the building, which was locked. The key holder could not be found and the light remained on until 7 a.m. On November 9 he saw the secretary, who said: "The light must have been left on before dark by someone coming in to clean up." The black-out arrangements were beyond reproach, the officer added.

The magistrate remarked that carelessness of this sort might lead to appalling consequences.

## Ten Shillings Fine at Ipswich

Percy Reebach, manager of the Regent, Norwich, was fined 10s. for permitting a light to be shown.

It was stated that at 9.45 p.m. light was seen coming from three windows in premises attached to the kinema.

Defendant told the bench that he had gone to a great deal of trouble and expense to effect a perfect black-out. Since the offence was committed he had seen to all the windows again, and given instructions to the staff about screening them.

# ALLEGED RAID ON KINEMAS

## Labourer for Trial

Arrested at night when flashing a torch in the Palace, Warrington, on November 30, Samuel Glyn Davies (21), a labourer, was committed for trial.

Pleading Guilty to charges of stealing articles from the Ritz and Queens, Warrington; being found in the Palace, Warrington, with intent to commit a felony, and a case of shop-breaking, Davies was remanded in custody and will appear for trial at the next Liverpool Quarter Sessions.

It was stated that after thefts had been committed at the Ritz and Queens Cinemas, the police posted constables in certain other kinemas resulting in Davies being found in the Palace.

H. Plinston, for the prosecution, alleged that in a statement Davies had admitted making an unsuccessful attempt to open a safe at the Ritz.

## £40 Seized by Soldiers

During the black-out a daring robbery was committed at the Empire, Swindon. About 9 o'clock in the evening when the cashier was making up the takings, two soldiers entered the vestibule, and going up to the box-office made an inquiry about seats.

They then grabbed a bag containing about £40 which was on the desk and slipping out vanished into the darkness.

## "AN ENGLISHMAN'S HOME" BREAKS ANOTHER RECORD

The Aldwych film "An Englishman's Home," starring Edmund Gwenn and Mary Maguire, has broken another record, this time at the Super Cinema, Oxford, previously held by Alexander Korda's "The Divorce."

This follows on a great series of successes and record takes scored at the Capitol, Cardiff; the Odeon, Reading; the Winter Gardens, Blackpool; the Odeon, Bristol; and the Paramount Theatre, Tottenham Court Road.

# UNCERTAINTY IN KINEMA MARKET

## Fewer Prices Movements

THERE was not much to enliven the kinema share market in the past week. The general tendency was uncertain, and price movements were rather less than usual.

A.B.P.C. 5 per cent. Debentures were £2 lower at £93½, while Baird Television 2s. 6d. 20 per cent. Preferred shares were halved in price at 3d. London Pavilion 6 per cent. Preference fell 1s. 6d. to 16s.

Gaumont-British issues were firmer than of late, the 10s. Ordinary rising 4½d. to 2s. 7½d., and "A" Ordinary 1½d. to 1s. 1½d. But the Preference, on the other hand, lost 3d. at 8s. 3d. Odeon Debentures rose 10s. to £77, but the 6 per cent. Preference declined 3d to 13s. P.C.T. "A" Preference advanced 3d. to 22s., while Twentieth Century 6 per cent. Preference gained 1½d. at 10½d.

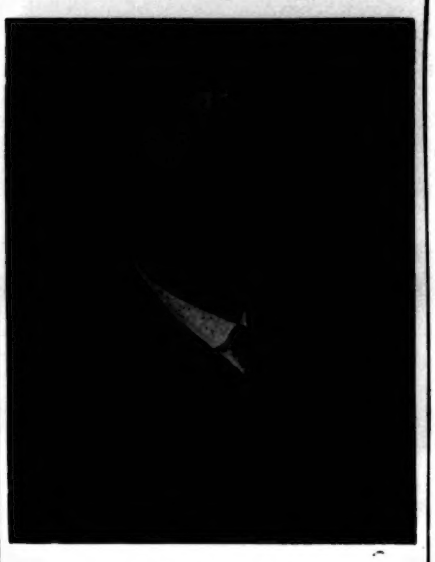
## SHARE MOVEMENTS

| | Last Week. | This Week. | Movement. |
|---|---|---|---|
| African Theatres Ord. | 30/- | 30/- | — |
| Assoc. Brit. Pic. Corp. 5/- Ord. | 8/6 | 8/6 | — |
| „ 6% Pref. | 17/- | 17/- | — |
| „ 5% Debs. | £95½ | £93½ | — £2 |
| A.P.P.H. Ord. | 8/3 | 8/3 | — |
| Assoc. Talk. Pic. Ord. 5/- | -/2½ | -/2½ | — |
| Baird Tele. 20% Pref. Ord. 2/6 | -/6 | -/3 | — -/3 |
| „ Defd. Ord. 2/6. | -/7½ | -/7½ | — |
| Brit. & Dom. Films £1 | -/9 | -/9 | — |
| Brit. Lion Pref. 10/- | -/9 | -/9 | — |
| Capital & Prov. News 5/- | 2/6 | 2/6 | — |
| Gains. Pic. Ord. 10/- | 1/6 | 1/6 | — |
| Gaumont British Ord. 10/- | 2/3 | 2/7½ | + -/4½ |
| „ "A" Ord. | 1/- | 1/1½ | + -/1½ |
| „ 5½% 1st Pref. | 8/6 | 8/3 | — -/3 |
| „ 4½% New Debs. | £66 | £66 | — |
| General The. Pref. | 5/- | 5/- | — |
| „ 6½% 1st Mort. Deb. | £70 | £70 | — |
| Kinemas Ord. | 4/4½ | 4/4½ | — |
| „ Debs. | £73 | £73 | — |
| London Pavilion £1 Ord. | 7/9 | 7/9 | — |
| „ 6% £1 Pref. | 17/6 | 16/- | — 1/6 |
| Ldn. and District | -/3 | -/3 | — |
| Mde. Tussaud New 1/- Def. | -/7½ | -/6 | — -/1½ |
| „ £1 Prefd. Ord. | 7/- | 7/- | — |
| Moss Empires £1 Ord. | 16/7½ | 16/6 | — -/1½ |
| „ £1 Cum. Pref. | 14/3 | 14/3 | — |
| Odeon 5/- Ord. | 5/6 | 5/6 | — |
| „ 6% Cum. Pref. | 13/3 | 13/- | — -/3 |
| „ 5% Debs. | £76½ | £77 | + 10/- |
| P.C.T. Ord. 10/- | 17/6 | 17/6 | — |
| „ 7½% Ptg. Pf. Ord. | 14/6 | 13/-XD | — |
| „ Cum. "A" Pref. £1 | 21/9 | 22/- | + -/3 |
| „ Cum. "B" Pref. £1 | 17/10½ | 17/10½ | — |
| „ Const 7% Pref. | 18/- | 18/- | — |
| Scophony 5/- Ord. | 1/6 | 1/6 | — |
| Sound City (Films) 5/- Ord. | -/9 | -/9 | — |
| „ 6% Pref. | 1/- | 1/- | — |
| Stoll Th. Corp. | 1/- | 1/- | — |
| Twentieth Cent. 5/- Ord. | -/3 | -/3 | — |
| „ 6% Pref. | -/9 | -/10½ | + -/1½ |
| Union Cinemas Ord. | -/8½ | -/8½ | — |
| „ 1st Pref. | 2/6 | 2/6 | — |
| „ 2nd Pref. | -/9 | -/9 | — |
| Union Cine. Sub. Props. 6% Pf. | 7/6 | 7/6 | — |
| „ 4/- Ord. | 3/9 | 3/9 | — |

£1 shares unless otherwise stated. * Nominal.

# GAINSBOROUGH'S INCOME ASSURED

## Confidence of Mark Ostrer



CAPT. S. W. CLIFT

# War-Savings for Kinema Staffs

## CAPT. CLIFT'S CONTRIBUTORY SCHEME

Capt. S. W. Clift, chairman of Clifton Cinemas circuit, which embraces between three and four kinemas in Birmingham and the Midlands, has inaugurated a scheme to encourage the purchase of War Savings Certificates by members of the staffs. It is hoped to raise several thousands of pounds.

The directors have decided to make a generous subsidy towards the purchase of certificates, thus reducing the price at which they can be taken up by members of the staffs.

The onus of collection will be placed on the management concerned, and any employee not in a position to pay immediate cash will be allowed to pay on a weekly instalment system.

Certificates will be handed over to purchasers when completion of the payment of the balance due has been made. The directors of the Clifton circuit hope that their example will be followed by all industrial employers.

## EARLIER S.O. AT SOUTHPORT

Owing to the discontinuance of Sunday buses Southport kinemas are to open at 7.15, an hour earlier, on Sundays, and conclude at 9.15.

# Film Companies' Affairs

### NEW PRIVATE COMPANIES

**Wallinger Enterprises, Ltd.**—Registered December 9. Capital, £100 in 100 shares of £1 each. Kinema proprietors and managers, etc. The directors are: Charles B. Buttner, 69, Stainfroth Road, Newbury Park, Essex; Geo. F. Cockerell, 30, Hazeleigh Avenue, Woolston, Southampton.

**Wakefield Entertainments, Ltd.** — Registered December 8. Capital, £500 in 500 shares of £1 each. Theatre and kinema proprietors. The directors are: Geo. Lawrence, 75, Narborough Road South, Leicester (director of Lawrence Williamson, Ltd.), and Thomas C. Williamson, 29, Hartley Road, Birkdale, Southport (director of Lawrence Williamson, Ltd.). Registered office: 1, St. Martins, Leicester.

**Cine Screens, Ltd.**—Registered December 8. Capital, £500 in £1 shares. Manufacturers of kinema screens and equipment. The directors are: Robert F. Hunter (permanent chairman); Arthur Blackburn, 501, Victoria Avenue, Southend-on-Sea; Erwin Lustfield, 21, Princes Square, W.2, kinema screen maker; Sydney Oram. Solicitor: Lewis W. Taylor, 1, Verulam Buildings, Gray's Inn, W.C.1. Registered office: 51, Gray's Inn Road, W.C.1.

**Palace of Amusements (Glasgow) Ltd.**—Registered in Edinburgh December 6. Capital, £500 in 500 shares of £1 each. Amusement caterers, etc. The directors are: Parlane McParlane, Clarkston, Renfrewshire, chartered accountant; Lew Dallan, Salford, Manchester, factory manager. Registered office: 54, Gordon Street, Glasgow.

**Glasgow and Renfrewshire Entertainments, Ltd.**—Registered in Edinburgh December 4. Capital, £5,000 in 5,000 shares of £1 each. Entertainment caterers, etc. Registered office: 92, Bath Street, Glasgow, C.2.

### RECEIVERSHIPS (APPOINTMENT OR RELEASE)

**Radion (Lincoln), Ltd.**, 56, Ludgate Hill, E.C.4.—Rowland E. Smith, of 79, Mark Lane, E.C.3, was appointed receiver and manager on November 24, 1939, under powers contained in debenture dated October 19, 1939.

**Woolton Picture House Co., Ltd.**, 6, Castle Street, Liverpool.—Charles M. Dolby, of 51, North John Street, Liverpool, ceased to act as Receiver and Manager on November 29, 1939.

### MORTGAGES AND CHARGES

**Odeon (Camberwell), Ltd.**, Henley House, Curzon Street, W.1.—Mortgage on Odeon, Lambeth, London, etc., dated November 22, 1939, to secure £9,586 10s. Holders: Cussins (Contractors), Ltd., Grange Park Estate, Gosforth, Northumberland.

**Don (Doncaster), Ltd.**, theatre and music-hall proprietors, etc., 26, Park Row, Leeds.—Issue on November 9, 1939, of £3,150 debentures, part of a series already registered.

**C.B. Projections (Mobile Units), Ltd.**, Prudential Buildings, Epsom Road, Guildford.—Debenture, dated November 21, 1939, to secure £3,060. Holders: F. W. Ratcliff and F. E. Pilcher, both of 11 and 12, St. James's Place, S.W.1.

### SATISFACTIONS

**Streatham Hill Picture Theatre, Ltd.**, 30-3, Golden Square, W.1.—Satisfaction to the extent of £4,600 (unissued balance having been cancelled) on October 31, 1939, of debentures authorised January 8, 1923, and registered January 29, 1923.

*Nancy Price and Michael Redgrave in a scene from THE STARS LOOK DOWN, which Grand National is Trade showing this afternoon at the Cambridge Theatre*

## THE 20th CENTURY DEAL

**THAT the future of the British Film industry depended upon the complete maintenance of the security offered by the Films Act of 1937 was stated by Mark Ostrer at the eleventh annual meeting of Gainsborough Pictures (1928) Ltd. on Friday.**

Mark Ostrer made further reference to the negotiations which were proceeding at the time of the previous meeting for the continuity of active production at the company's studio on terms which would not involve the company in any financial commitment on account of the films to be produced.

"These negotiations," said Mr. Ostrer, "were brought to a successful conclusion by the leasing of the studios to a first-class producing company, together with the plant and equipment, all of it being in the state of efficiency necessary for immediate use. The staff were all employed by the incoming tenant.

### A Sound Policy

"The new arrangement, which did not oblige the company to make any contribution towards the cost of the films since produced nor towards the wages since paid to the production staff, has provided the company with a safe and satisfactory income by way of rent since February of this year.

The Directors feel that the soundness of this policy has been justified by the course of subsequent events.

"Income for the year under review derived from films produced prior to the leasing of the studios did not fall short of expectations, except in the case of two which have, unfortunately, proved unsuccessful." Mr. Ostrer added "that it is in respect of these, released for exhibition during the year under review, that we have been obliged to make provision in our accounts for a loss."

Adverse balance of the Profit and Loss Account brought forward from last year had been increased by £12,445, including the sum of approximately £11,180 added for interest and depreciation, and this account now shows a deficit of £137,007 to be carried forward.

### No Reconstruction Proposals

Referring to this last figure, Mr. Ostrer stated that the directors feel that it would not be advisable to put forward any proposals for the reconstruction until the company is again established as a profit-sharing concern.

Referring to the future, Mr. Ostrer said that, although the company was not directly interested in the business of producing films, the premises being still subject to the lease which will extend beyond the close of the current year, the full extent of time governing this lease must depend largely upon future continuity of British film production, and this continuity must in turn depend upon complete maintenance of the security afforded to British producers by the Cinematograph Films Act.

The accounts were adopted, and the retiring director, Mark Ostrer, was re-elected.

*Blackpool Contrasts*

# SOUTH SHORE THEATRE 10 PER CENT.

## A Successful Year

A successful year, despite the war, was recorded at the annual meeting, on December 11, of South Shore Theatres, Ltd., Blackpool, owners of the Palladium and Waterloo Cinemas, South Shore. A net profit of £4,215 was shown, and a dividend of 10 per cent., less tax, absorbing £3,475, was declared.

Harold Worden, J.P., chairman, said that the last two months of the financial year were affected by the war, when the takings were down by 30 per cent. Later conditions became more stabilised, and since November 1 there had been a definite increase over the corresponding period of last year. He pointed out that the goodwill had been reduced by £3,000, to the nominal figure of £1.

Mr. Worden, the retiring director, was re-elected.

# WAR SLUMP IN TOWER EARNINGS

## 5 Per Cent. Drop in Dividends

How the war hit Blackpool's entertainments was told to the shareholders of the Blackpool Tower Co., Ltd., at the annual meeting on December 8, by R. G. Bickerstaffe, chairman. Details of the balance-sheet have already appeared in the KINE. This year's dividend is 15 per cent., less tax, compared with 20 per cent. last year.

Receipts when the shows reopened, after the week's closing on the outbreak of war, fell from the August peak to below that of a normal winter. Receipts from all sources were 90 per cent. below that of the corresponding back end of the 1938 season.

# MANCHESTER REJECTS KINEMA SCHEME

Manchester Town Planning and Buildings Committee has declined to approve plans for the kinema which it was proposed to erect in Wilmslow Road and Heaton Road, Withington. The grounds of the refusal are that the site, which is considered unsuitable for a kinema, is also in an area zoned for residential purposes.

*Michael Redgrave, Margaret Lockwood and Emlyn Williams in THE STARS LOOK DOWN, which Grand National is Trade showing this (Thursday) afternoon at the Cambridge Theatre*

# London Trade Show Diary

## SCREENING BETWEEN DEC. 14—DEC. 20

### *Thursday*

#### At the Circus (*M-G-M*)

**Empire Theatre. 10.20 a.m., 12.30 p.m., 2.40 p.m., 4.45 p.m., 6.55 p.m., and 9 p.m.**

**Cast:** Three Marx Bros., Kenny Baker, Florence Rice, Nat Pendleton, Margaret Dumont. **Director:** Edward Buzzell.

The story concerns the Three Marxs principally. Groucho is a crackpot lawyer, J. Cheeter Leopold by name, who has never won a case. Chico and Harpo are assistants to the world's strongest man. Then there is Kenny Baker, of the radio songways, as part owner of the circus; Florence Rice as the star equestrienne and his sweetheart, Nat Pendleton as the strong man; Margaret Dumont as the usual society dowager.

The Strong Man, the Upside-Down Girl, the Midget and the crooked circus manager connive to trick Kenny out of his share of the circus. They demand ten thousand dollars from Kenny, although they have already stolen that amount from him and hidden it in the gorilla's cage. Harpo and Chico summon Groucho to the circus to fight Kenny's cause. That's where the riot begins, but after a continuous rapid-fire of comedy sequences a happy solution is reached. Kenny wins the love of Miss Rice and gets his money back, saving the circus. Groucho also helps, by surprising Mrs. Dukesbury, played by Margaret Dumont, when he pitches the circus on her front lawn as a society function. And all the culprits are captured.

#### Sherlock Holmes (*20th Century-Fox*)

**Century Theatre, Soho Square. 11 a.m., 3 p.m., and 6.30 p.m.**

**Cast:** Basil Rathbone, Nigel Bruce, Ida Lupino, Alan Marshall, Terry Kilburn, George Zucco, Henry Stephenson and E. E. Clive. **Director:** Alfred Werker.

So successful was "The Hound of the Baskervilles" that Fox decided to make a second screen adventure of the immortal detective, "Sherlock Holmes." Basil Rathbone again plays the great sleuth and Nigel Bruce the famous Dr. Watson. Based on the play, "Sherlock Holmes," by William Gillette (Conan Doyle), the thrilling story pits Holmes against his arch-enemy, Moriarty. The contest between these two men is a battle of courage and wits. Thrills follow thrills as Holmes works towards the solution of a series of murders and crimes plotted with diabolical cunning.

Ida Lupino and Alan Marshall have the leading rôles in the powerful love story which runs through this mystery thriller.

#### The Stars Look Down (*Grand National*)

**Cambridge Theatre. 2.30 p.m.**

**Cast:** Michael Redgrave, Margaret Lockwood, Emlyn Williams, Edward Rigby, Allan Jeayes, Milton Rosmer, Cecil Parker, Nancy Price. **Director:** Carol Reed.

This Grafton Film production of the popular A. J. Cronin story co-stars Michael Redgrave, Margaret Lockwood and Emlyn Williams. The story deals with the lives of David Fenwick, a studious son of a family of pitmen; Jenny Sunley, whom he marries and who drags him down, and Joe Cowlan, who means to get the easy things of life by hook or by crook.

Against this human drama is the bigger drama of a mining village with its nearby pithead—the pithead that signifies the means by which they all live, the mine.

When the story opens there is rumour of an unsafe seam of coal, and these rumours hang like a brooding Nemesis over all the characters throughout the film, winding up to the inevitable climax—one of the finest pieces of realism ever put on the screen.

#### Beware Spooks (*Columbia*)

**Cast:** Joe E. Brown, Mary Carlisle, Clarence Kolb, Marc Lawrence, Don Beddoe, George J. Lewis. **Director:** Edward Sedgwick.

For the first time in his career, the popular comedian joins the "force"; he is cast as a policeman with a penchant for putting his famous flat feet in the wrong place all the time—until the climax. Then, in what is said to be a hilarious finale, he succeeds in capturing a much-wanted underworld character, the rôle affected by Marc Lawrence.

Mary Carlisle supplies the romance in this laugh-riot. She becomes married to "Joe E." just in time to see him dismissed from the police for an outsize in bungling, and from then on shares in the comedy complications which result from his amateur sleuthing methods.

### *Friday*

#### Seventeen (*Paramount*)

**Private Theatre. 10.30 a.m.**

**Cast:** Jackie Cooper, Betty Field, Otto Kruger, Ann Shoemaker, Norma Nelson, Betty Moran, Thomas Ross, Peter Hayes, Buddy Pepper, Donald Haynes, Richard Denning. **Director:** Louis King.

"Seventeen," that fascinating age, its joys and sorrows, is treated with delightful humour in this new Paramount film of that name. Jackie Cooper and Betty Field, the youthful stars of "What A Life," bring to life the immortal characters in the story of Booth Tarkington. Probably a more fitting Willie Baxter could nowhere be found than in Jackie Cooper, and Betty Field, in the rôle of the amorous Lola, is certainly outstanding and her characterisation stamps this talented young lady as one of the screen finds of the year.

"Seventeen" begins where "What a Life" left off. With its talented team of youthful stars creating the famous characters, the story is told in a thoroughly modern and up-to-the-minute setting.

#### Inquest (*Grand National*)

**Cambridge Theatre. 2.30 p.m.**

**Cast:** Elizabeth Allan, Herbert Lomas, Hay Petrie. **Director:** Roy Boulting.

This Charter Film production, based upon a play by Michael Barringer, deals with the investigation into the mysterious death of a certain Mr. Hamilton in the coroner's court of a quiet English village.

In his case the coroner feels the warm glow of publicity shining upon him, and the film revolves around the battle between the coroner and the big London K.C. who is called in—with Elizabeth Allan, as the widow of the dead man, in the witness box, whilst the battle rages. In the end the London K.C. takes control of the inquest and gives the whole case an unexpected twist.

#### Happy Event (*Grand National*)

**Cambridge Theatre. 2.30 p.m.**

This four-reel featurette is of particular interest because it is filmed entirely in Dufaycolor, and also has a typical commentary by the popular E. V. H. Emmett. By an ingenious blend of reconstructed scenes and commentary, "Happy Event" tells an interesting and fascinating story of the care and patience bestowed upon a racehorse from the moment it is foaled up to the time it enters its first race. A good deal of these scenes show the English countryside in colour, and these scenes greatly enhance the entertainment value of the picture as a whole.

#### Five Little Peppers and How They Grew (*Columbia*)

**New Gallery. 2.30 p.m.**

**Cast:** Edith Fellows, Clarence Kolb, Dorothy Peterson, Ronald Sinclair, Tommy Bond, Charles Peck, Jimmy Leake, Dorothy Ann Seece, Leonard Carey. **Director:** Charles Barton.

This is the first of the series which Columbia is producing from Margaret Sidney's well-known "Five Little Peppers" novels.

An essentially human story, studded with simple and appealing humour, it presents the everyday joys, trials and tribulations of a fatherless family of five children whose mother has to earn the daily bread. In her absence, Polly—played by Edith Fellows—is a "little mother" to the rest of the brood, the respective parts played by Dorothy Ann Seese, Tommy Bond, Jimmie Leake and Charles Peck. Adult rôles are played by Dorothy Peterson and Clarence Kolb.

Considerable excitement is introduced to the story as two rival financiers plan to secure possession of a now-valuable mine which has been left to Polly by her father and which she considers as worthless. The situations add a touch of suspense to a film which is said to be full of comedy, drama, suspense and heart appeal.

**Trade Show Diary continued in columns 3 and 4**

# DEANNA'S IN LOVE

## Romance and More Songs in "First Love"

## NEXT WEEK'S G.F.D. TRADE SHOWS

DEANNA DURBIN'S sixth picture, "First Love," presents the young Universal star in a more mature rôle than any she has ever attempted. The picture, which will be Trade shown by General Film Distributors on Thursday, December 21, at 11 a.m., at the Leicester Square Theatre, finds her experiencing her first romance.

"First Love" is scheduled for a run at the same theatre commencing on the following day (Friday). It was produced by Joe Pasternak, who has been responsible for all of Deanna's offerings, and directed by Henry Koster, who directed her in "Three Smart Girls," "100 Men and a Girl," and "Three Smart Girls Grow Up." The picture is an original screenplay and was made at Universal studios by the same staff which produced all of the former Deanna Durbin successes, beginning with the memorable "Three Smart Girls."

Deanna will be seen as an orphan girl who is forced to live with an aunt, an uncle, and two cousins her own age. They are rich and snobbish and regard Deanna merely as a poor relation. The star's personality, consideration and kindness win over the servants, and finally bring about an upheaval in the family, in the course of which Deanna encounters her first love affair, a boy-and-girl romance between herself and Robert Stack, a screen newcomer in the rôle of a young bachelor who is the object of the affections of Deanna and of Helen Parrish, who plays one of the snobbish cousins. In the romance, Deanna receives her first screen kiss—and her first proposal of marriage.

**Fine Supporting Cast**

"First Love" presents a supporting cast which includes a roster of fine players. Lewis Howard, from the New York stage, is in the rôle of Deanna's lazy cousin; former screen star Leatrice Joy is her astrology-mad aunt; Eugene Pallette is the self-concerned uncle; Charles Coleman as the understanding butler; Frank Jenks as a policeman-brother of the cook, Lucille Ward, and Dorothy Vaughan and Mary Treen as other house-servants. Marcia Mae Jones, June Storey and Jack Mulhall will also be seen in prominent rôles.

Included in Deanna's songs are "One Fine Day" from Puccini's opera, "Madame Butterfly"; "Amapola," by J. M. Lacalle; "Home, Sweet Home," by John Howard Payne; and "Spring in My Heart," a medley of Strauss waltzes adapted by H. J. Salter with lyrics by Ralph Freed. "First Love" is to be generally released on March 4, 1940.

**Thrills and Mystery**

Another important offering is an Admiral film production, "The Spider," which will be Trade shown on Friday, December 22, at 3 p.m., at the New Gallery.

Diana Churchill, Derrick de Marney and Jean Gillie are the stars in this enthralling mystery drama, which concerns the efforts of de Marney, a Scotland Yard detective, to track down a notorious criminal known as The Spider. He is considerably aided in his sleuthing activities by Miss Churchill, his wife, who instals herself as secretary in a theatrical agency, the managers of which her husband suspects of being involved in the case.

Jean Gillie will be seen as a glamorous stage star, whose attempted murder on a midnight mail train eventually leads to the unmasking of The Spider. The action is unfolded against a variety of backgrounds, which range from backstage scenes in a large West End theatre to the whirl and bustle of King's Cross Station. The climax of the film is reached when one of the theatrical agents is murdered and suspicion is thrown on the young detective, who is powerless to divert it for fear of disclosing his connection with the law.

"The Spider" was directed by Maurice Elvey and produced by Victor M. Greene, who, in addition to the three stars, assigned important rôles to Cecil Parker, Frank Cellier, Allan Jeayes, Edward Lexy, Jack Melford, Jack Lambert, Anthony Holles, and Moira Lynd.

The release date of "The Spider" is April 15, 1940.

# *TRADE SHOW DIARY—continued*

### *Wednesday*

#### Mutiny in the Big House (*Pathe*)

**New Gallery. 2.30 p.m.**

**Cast:** Charles Bickford, Barton MacLane, Dennis Moore, Pat Moriarity, Charley Foy, Nigel de Brulier, William Royle, Russell Hopton, George Cleveland. **Director:** William Nigh.

Starring Charles Bickford and Barton MacLane, "Mutiny in the Big House" is the story of Father Joe, beloved prison chaplain, and also of the one man who hates him, and tells how the two struggle for the soul of Johnny Gates, who is bitter against the law that sent him to jail for a small forgery, suspicious of Father Joe, who wants to help him, and a seemingly easy prey for the ruthless killer, Red Manson.

There are no women in the cast, and the picture becomes a struggle between the force of good and the force of evil as epitomised by the priest and the killer, and it is also a tribute to the "devoted men of every creed who work every day, ill-paid and seldom honoured to save the souls and rebuild the lives of broken men."

A gigantic prison break is the climax of the picture, and there is plenty of excitement as Father Joe, under fire, walks alone across the prison yard to save the lives of the innocent. Charles Bickford is ideal as the priest, tempering spiritual softness with physical toughness. Barton MacLane, as Red Manson, offers a nice contrast to Bickford by emphasising the cold brutality of the killer, yet making him believable. Dennis Moore makes the most of a splendid opportunity in the rôle of Johnny Gates.

### *Tuesday*

#### The Wizard of Oz (*M-G-M*)

**Cambridge Theatre. 2.30 p.m.**

**Cast:** Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton, Charley Grapewin. **Director:** Victor Fleming.

"The Wizard of Oz" is an all-family picture. It will delight adults and children equally. The picture has all of the charm of L. Frank Baum's delightful book, which millions have read. The story is a faithful reproduction. But the story has an adult-appeal in plot, cleverness in lines and situations and lyrics which will amuse the youngsters and bring chuckles to the grown-ups. In addition, it has some of the most amazing colour sequences and camera magic (never before done in colour) the screen has ever had. If you can figure out how some of those tricks are done, you're a magician.

Judy Garland gives one of the screen's greatest child performances of all time as Dorothy. Frank Morgan, as the Wizard, was never funnier, while his scene where he grants the heart-felt wishes of the principals has a heart tug and a philosophy which will never be forgotten.

If you think you won't recognise Ray Bolger as the Scarecrow, Jack Haley as the Tin Woodman and Bert Lahr as the Cowardly Lion, you'll be mistaken. They are the characters right out of the book, but they still have their own personalities.

*The Three Marx Brothers in a scene from AT THE CIRCUS (M-G-M), reviewed in this issue*

# Comforts for the Troops

## ENTERTAINMENTS, WOOLLIES, GAMES AND FAGS

## Kinemas' Big Drive

### E.N.S.A. POST FOR E. J. HINGE

#### Billy Stewart as Assistant

E. J. Hinge, President of the C.E.A., who has accepted an invitation of E.N.S.A. to head its Northern Regional Committee, has appointed as his assistant Billy Stewart, well known in kinema management, who for some time was house manager at the London Casino.

BILLY STEWART

The area of the Northern Regional Committee corresponds to the Military Northern Command, and is the contact organisation which deals with all entertainment for troops in that area.

It will be recollected that Sir Cyril Maude recently took over the corresponding post in the Western Command.

### HAROLD GENT HEADS COMMITTEE

#### Rotherham Effort

A committee, including prominent Trade personalities, was formed in Rotherham last week to deal with local entertainments for the Northern Command Voluntary Entertainments' Organisation. Coun. Harold S. Gent, chairman of the Sheffield C.E.A. and of the Sheffield Entertainments Committee for the Troops, presided.

Among those elected were C. Danton (Rotherham Hippodrome), A. Steeples (Empire), R. H. Ortton (Regent), W. C. Harte (Premier), Fred V. Morris (Regal), E. H. Cooper (Whitehall), and A. Jackson (Cinema House).

A concert to raise funds is to be given at the Regent in February.

### W. HARTLEPOOL CONCERT

With the collaboration of his managing director, C. Chipchase, manager Harry Pease arranged a first-class Sunday night concert at the Majestic, West Hartlepool. The Mayor and Mayoress and a civic party attended.

At the Prince's, Wigan, Henry Buxton, the managing director, arranged for collections to be taken all last week among patrons, following an address by W. L. Huish, the manager. £45 was collected.

A Sunday evening variety performance was recently given by Leo Aaronson, manager of the Theatre Royal, Bolton. Councillor Bleakley, one of the directors, announced that over £200 had been raised for the fund to provide comforts for Bolton men.

### FOR THE MANCHESTERS

The Mayor of Ashton and the Mayoress attended a variety concert held at the Roxy last week to provide comforts for the Manchester Regiment. The theatre was lent by the directors (P. Hanmer, J. Gomersall, R. Allen and L. Speak) and the show, which was organised by C. H. Williams, the manager, raised £60.

Directors of the Longford Cinema, Stretford, near Manchester, have given a piano for use in a local recreation room for the troops. The managing director is H. Jackson and the manager T. C. Teal.

### GAMES KITS

As a result of performances at the Windsor Theatre and Prince's Hall, Smethwick, four local companies on service will be supplied with equipment for three football teams, boxing gloves, punch balls, table tennis sets, as well as approximately 55,000 cigarettes.

### £1,000 COLLECTED AT MANCHESTER

#### Grand Moorhouse Results

Over £1,000 worth of cigarettes have been collected within a month by managers of theatres in the H. D. Moorhouse circuit (whose headquarters are at Manchester) for the troops.

Mr. Moorhouse donated 100 guineas to the fund and this was supplemented by the proceeds from further efforts made at H.D.M. kinemas on Sunday.

### FUND FOR COLLEAGUES

An Odeon Comforts Fund for members of the staff serving with the Forces has been inaugurated. Contributions are at the weekly rate of a penny per £ of salary.

The idea has been universally welcomed and has been accorded the warm approval of Oscar Deutsch, the chairman.

Ten thousand cigarettes have already been supplied to the troops by Arthur S. Mansell, of the Star, Sheffield.

T. Moran, of the Majestic, Tyldesley, is giving a concert next Sunday to provide funds for parcels for local men serving with the Forces.

### SUNDAY CHARITY CONTRIBUTIONS

#### Blackpool to Consider Rebate

At Blackpool Watch Committee the town clerk submitted a report with regard to requests that he had received for rebates from the amounts paid in respect of the Sunday opening of kinemas in view of the fact that they were closed by Government order on Sunday, September 3.

Consideration was deferred until the committee is considering the amount to be paid in respect of the year ending April 30, 1941.

On the other hand, in response to a similar request, the Brighton Watch Committee refuse to recommend any reduction.

Over £26 was raised on Sunday for Bromsgrove Cottage Hospital at the Rubery Cinema owned by Northfield Pictures, Ltd., and managed by F. A. Davies.

Exhibitors and renters in the Manchester and Liverpool areas are asked to note the change in the telephone number of our district correspondent, F. Gronback, 7, Staplands Road, Liverpool, 14. It is now Stoneycroft 1873.

A film and variety show is being arranged for Sunday, December 31, by W. Cedric Bailey, manager of the Scala, Rugby, in aid of the British Red Cross and St. John Ambulance Fund.

*James Stewart and Jean Arthur in MR. SMITH GOES TO WASHINGTON (Columbia), the Capra epic which was Trade shown on Wednesday*

*The Editor's Letter Bag*

# News Theatre Projectionists

## ALLEGED SLUR RESENTED—BLETHER ON THE ETHER—AUTHORS STRIKE BACK

*CORRY W. FENNELL, managing director of Times Theatres, Ltd., proprietors of news theatres in Manchester, Chester and Leeds, writes:—*

"Mr. Howard Cricks, in the course of his article published in IDEAL KINEMA of December 7, states: 'One projectionist I know, who had held first-class jobs and has had servicing experience, is offered nothing better than a news theatre situation.'

"Why Mr. Cricks is reduced to casting a slight on one section of the Industry in order to illustrate some point in the field that he covers is more than I can understand.

"Furthermore, I have the greatest pleasure in inviting Mr. Cricks to visit any of the three theatres with which I am associated, with a view to chatting privately with projectionists, to see how they react to his remarks, and also to inspect the plant in detail. This, he might be forced to admit, might well be included amongst the most advanced plants in the country.

"Mr. Cricks should not venture into fields in which he has no positive and practical knowledge."

*CORRY W. FENNELL.*

### B.B.C. FILM CRITIC

INASMUCH as my productions would not reach the dizzy heights of B.B.C. criticism, adverse or otherwise, I can at least claim that this letter is entirely unbiased.

The motion picture Industry does much for the good of the community—that is Fact No. 1; it supplies entertainment for millions who pay their money and take their choice—Fact No. 2. The British Broadcasting Corporation, with one channel programme only, should by now realise the mentality of the great British public, whose 10s. per year keeps the bleating sheep and other lesser fry in bread, cheese and barley water.

Nevertheless, I have just heard a Mr. Norgate blabber phrase after phrase dealing with the psychological and sociological aspect of current releases, and noticed the reaction of this on the fourpenny, ninepenny and eighteen-penny customers.

Having spent many precious moments drawing attention to Desmond Hurst's errors in "The Night of the Fire," Mr. Norgate condescendingly announces phrases to the effect that now his critical standards must be let down with a bang, referring to George Formby's current release—"Come On, George," and the new Will Hay comedy.

If the B.B.C. cannot find a critic to talk *to* the people and not at them or above them, surely the Trade itself should ban these fatuous, foolish and entirely unnecessary reports by a man who is so much in love with himself that he must even draw our attention to the fact that he has seen "Golden Boy" as a play.

With reference to "The Underpup," Mr. Norgate expressed the desire that the "Penguins" in the film had been books, so that he could shut them up.

I wish Mr. Norgate had been in our local pub. The only criticism he got was, "Who's that Pygmalion twirp yapping?"

*WIDGEY R. NEWMAN,*
*National House, Wardour Street, W.1.*

### MORE BACK ANSWERS

AS the authors of "The Film Answers Back," may we take the liberty of replying to your reviewer's observations.

This book is the result of a co-operative study extending over many years. It is a comparative analysis of the trends in the major films of America, Britain, France, Russia and of Germany before and since Hitler

Our analysis has brought us to the conclusion that of all the cultural influences operating in our society, the American film is one of the healthiest. We show that the film is not merely "entertainment" in the accepted term but a basic instinctive need, like eating, and we show also that the mass of the people, both of this country and of America, are, in the main, right in their film tastes, while the many superior people who have sniggered ever since the cinema industry began, have been barking up the wrong tree.

Having arrived at these conclusions, we are fully resigned to the fact that we would be reviled by many of the superior critics in the lay Press here and there for daring to uphold the tastes of the common people. The prejudice that the kinema Industry has had to suffer is not something that one book can remove.

Judge then of our surprise, to receive the same treatment at the hands of a reviewer in the columns of the KINEMATOGRAPH WEEKLY, an organ that exists to defend the interests of the kinema Industry. As we staggered beneath the blows of your reviewer's shafts of wit, we could only call out with Cæsar: *et tu Brute*, which translated means: "so you, too, have joined the chorus."

The crux of our case in "The Film Answers Back" is that the film as a medium differs greatly in character and in dynamic quality from the earlier cultural forms like the drama and literature. The failure to take this essential difference into account, led the film makers of Germany, during the Weimar Republic, to infuse the literary and dramatic tendencies of German culture holus-bolus into the German film.

With what results?

From 1919 with "Caligari," to the beginning of 1933 with "Dr. Mabuse," the German kinema presented to the German people a cruel world of macabre horrors, pathological introspections, evil for evil's sake, dark twisted backgrounds and Fuehrer-Dr. Caligaris against whom it was allegedly useless to struggle. This consistent denial of the possibility of human happiness or of social goodness bore its bitter fruit with the coming into power of Hitler.

With this terrible example before us, have we not the right to ask of our own producers that they avoid the pitfalls in which the German film producers have fallen

The answer may be safely left to your readers.

*E. W. and M. M. ROBSON.*

[The KINE. reviewer comments: "My head is bloody, but unbowed."]

# RAVE NOTICES FOR GARBO

## Enthusiasm at U.S.A. Premiere

Giving tangible evidence that it would be one of the most popular vehicles of her Hollywood career, Greta Garbo's "Ninotchka" drew enthusiastic tributes from the New York Press after its opening at the Radio City Music Hall.

The opening week-end was one of the biggest in the history of the theatre, with every indication that a run of at least three weeks would be required to meet public demand. Standing business prevailed at many performances.

Critics declare that it is "One of the sprightliest comedies of the year, gay and impertinent."—"Thoroughly entertaining."

"News-print cannot do full justice to Miss Garbo's delightful debut as a comedienne."

"An enchanting, urbane comedy, in the best Lubitsch style. Garbo sparkles," is another opinion. "The wit, smartness, good nature of this satire will charm audiences. It's adult comedy and a certain hit."

#### All-Star Cast

A cast which promises to rival that of "Dinner at Eight" is being assembled by Metro-Goldwyn-Mayer for "Not Too Narrow, Not Too Deep," a drama of a penal colony. The stars of this picture are Clark Gable, Joan Crawford, Peter Lorre and Melvyn Douglas. Frank Borzage is director.

Peter Lorre will be seen as a contemptible and evil-looking character in a penal colony, known familiarly as Monsieur Pig. Determined to win a café entertainer, Julie, played by Miss Crawford, he pursues her relentlessly until she finally agrees to marry him to enable Verne, the convict she loves, to escape.

From his comedy hit opposite Greta Garbo in "Ninotchka," Melvyn Douglas turns to the opposite extreme in "Not Too Narrow, Not Too Deep." He plays the part of Cambreau, a mild, mystical figure with a Bible, who joins a group of eight desperadoes and a girl fleeing from the colony, and whose influence is subtly felt in the lives and deaths of all those around him. It is the most compelling, dramatic rôle that Douglas has ever attempted.

Another addition to the cast is John Arledge, young character actor, who scored in such films as "Big City," who will play the rôle of Dufond, a frail weakling, who joins a group of desperadoes escaping from the penal colony.

#### "New Moon"

Buster Keaton, Richard Purcell, Mary Boland and Grant Mitchell have been added to the cast of "New Moon," new Nelson Eddy-Jeanette MacDonald picture, which is about to go into production. This is an adaptation of the Sigmund Romberg operetta of the same name, which Robert Z. Leonard will direct and produce.

*A scene from THE WOMEN (M-G-M), reviewed in this issue. The cast includes Norma Shearer, Joan Crawford, and Rosalind Russell*

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| At the Circus.. .. .. (M-G-M)—American. | 90 min. (U) | The Marx Brothers, .. Florence Rice, Kenny Baker. | Spectacular comedy extravaganza with a circus background. Marx Brothers great and staging colourful. There are laughs for all classes. | Excellent comedy booking. Will appeal to youngsters. |
| Babes in Arms .. .. (M-G-M)—American. | 96 min. (U) | Mickey Rooney, .. Judy Garland, Charles Winninger. | Musical comedy of show business. Story bright and purposeful, songs tuneful and presentation exuberant. Smashing performance by Mickey Rooney. Support, both juvenile and adult, clever. | Outstanding general booking, a box-office certainty. Great for youngsters. |
| Flying Deuces, The .. .. (RKO-Radio)—American. | 68 min. (U) | Stan Laurel, .. .. Oliver Hardy, Jean Parker. | Spectacular slapstick comedy, with a Foreign Legion background and hectic aerial thrills. Teamwork first-rate and staging excellent. | Excellent light booking. Great for youngsters. |
| Follow the Fleet .. .. (RKO-Radio)—American. | 107 min. (U) | Ginger Rogers, .. Fred Astaire. | Re-issue of music-comedy extravaganza reviewed in KINE. issue March 26, 1936. | Outstanding title and star re-issue. Family appeal strong. |
| Gates of Alcatraz .. .. (Columbia)—American. | 80 min. (A) | Walter Connolly, .. Onslow Stevens, Iris Meredith. | Prison melodrama turning on the experiences of an incarcerated practitioner. Story good if grim, acting powerful and atmosphere excellent. | Very good general booking. Hardly suitable for youngsters. |
| †Hollywood Cavalcade .. (20th Century-Fox)—American. | 97 min. (U) | Alice Faye, .. Don Ameche, J. Edward Bromberg. | Romantic comedy drama describing the history of motion pictures. Story authentic, comedy excellent, and drama good. Acting first-rate. Technicolor photography outstanding. | Excellent general booking. Great for the family. |
| Husbands or Lovers .. (Paramount)—American. | 95 min. (U) | Fred MacMurray, .. Madeleine Carroll, Allan Jones. | Romantic comedy, giving a new and sophisticated interpretation of the marriage versus career theme. Acting, presentation, direction, and dialogue smart. | Good light booking for high-class halls. Too slick for juveniles. |
| Konga .. .. .. (Columbia)—American. | 63 min. (U) | Fred Stone, .. Rochelle Hudson. | Equine romantic melodrama with good thrills, characterisation and atmosphere. Family appeal strong. | Good two-feature programme booking for the masses and youngsters. |
| *Middle Watch, The.. .. (Associated British). | 80 min. (U) | Jack Buchanan, .. Fred Emney, Greta Gynt. | Naval comedy extravaganza adapted from the perennial stage best-seller. Teamwork good, fun clean and staging generous. | Box-office light booking for the masses and family. |
| Our Neighbours The Carters (Paramount)—American. | 83 min. (U) | Fay Bainter, .. Frank Craven. | Another addition to the family "cycle." Good acting, but thin and rather lachrymose story. | Fair popular booking. Good for children. |
| *Pathetone Parade .. .. (Pathe)—British. | 42 min. (U) | Robb Wilton,.. .. Teddy Brown, Tommy Handley. | Musical revue composed of thirteen top-line acts that have appeared in Pathe Pictorials. Presentation adequate. | Attractive featurette for most halls. Safe for the family. |
| *Soldiers of the King .. (Grand National)—British. | 80 min. (U) | Cicely Courtneidge, Edward Everett Horton. | Reissue of famous and successful comedy drama reviewed in KINE., March 16, 1933. | Excellent comedy booking, topical and star values. For all classes, including children. |
| Spider's Web, The .. .. (Columbia)—American. | 60 min. (A) | Warren Hull, .. Iris Meredith. | Spectacular melodrama with serial-like thrills. Teamwork hearty and big moments realistic. | Good supporting fare for the masses. Will not harm juveniles. |
| Sued for Libel .. .. (RKO-Radio)—American. | 66 min. (A) | Kent Taylor, .. .. Linda Hayes. | Wordy but ingenious "oodonit" murder story with good surprise ending. | Good general booking of its type. |
| Women, The .. .. .. (M-G-M)—American. | 132 min. (A) | Norma Shearer, .. Joan Crawford, Rosalind Russell. | Comedy drama taking the form of a scintillating if savage denunciation of society gossipers and gold-diggers. Story smart, acting superb, dialogue brilliant and staging glittering. Feminine appeal terrific. | Outstanding general booking, a box-office certainty for all classes. Little too smart for youngsters. |

* A British Picture. † In colour.

# REVIEWS FOR SHOWMEN

## The Flying Deuces

*RKO-Radio. American (U). Directed by A. Edward Sutherland. Featuring Stan Laurel and Oliver Hardy and Jean Parker. 6,174 feet. Release not fixed.*

SPECTACULAR slapstick comedy with a Foreign Legion background, telling of a lovelorn fish pedlar's hectic campaign of forgetfulness. Many grand new gags mingle with the evergreen and the showmanlike combination, augmented by a number of dizzy aerial stunts, amounting to knockabout fooling of cast-iron mass, industrial and family appeal. Great team-work by box-office stars clinches the riotous deal. Excellent light booking for the crowd.

**Story.**—Stan and Ollie, a couple of American fish pedlars, arrive in Paris on holiday. Ollie falls in love with Georgette, daughter of an innkeeper, but she is already married to François, an officer in the Foreign Legion. Ollie is heartbroken when he learns the truth and contemplates suicide. He insists that Stan accompanies him when he throws himself in the Seine, but Stan has different ideas. While they are arguing François enters the scene and tells them that the only way to forget women is to join the Foreign Legion.

They do, but when Ollie feels he has forgotten Georgette he and Stan find it easier to get in than out. They attempt desertion, but are caught and sentenced to death. They escape from the condemned cell, only to tunnel their way into Georgette's apartment. Finally they board an aeroplane by mistake and set it in motion. After many misadventures, they find themselves back in America. Ollie is killed, but he always cherished a belief in reincarnation and he returns in the form of a horse.

**Acting.**—Laurel and Hardy are both exuberant and resourceful as Stan and Ollie, and they receive good support from Jean Parker as Georgette, Reginald Gardiner as François, and Charles Middleton as a ruthless commandant.

**Production.**—The comedy is not quickly off the mark, but from the moment Ollie is dissuaded from suicide and he and Stan join the Legion things move at a livelier pace. The highlights are Stan and Ollie's experiences on laundry and cooking fatigue, Stan's crooning in the condemned cell to his own accompaniment on the wire mattress, the tunnelling episode, and last, but not least, their adventures and misadventures in the runaway 'plane. The climax is terrific.

The intervals are filled in with less spectacular but equally effective clowning. There are few flat spots. Taken all round, the film is good Laurel and Hardy, and that alone is recommendation enough for practically any company.

**Points of Appeal.**—Laughable plot, bright and spectacular gags, hectic grand finale, great team-work, excellent technical presentation, and box-office stars.

## Husbands or Lovers

*Paramount. American (U). Directed by Edward H. Griffith. Featuring Fred MacMurray, Madeleine Carroll and Allan Jones. 8,591 feet. Release not fixed.*

ROMANTIC comedy, designed principally for the carriage trade, giving a new and sophisticated interpretation of the eternal "marriage-*versus*-career" theme. In spite of an engaging and ingratiating small-child interest, an inherent feminine angle and elaborate stagecraft, it is a little too smart and inconsequential for the industrial masses. Past experience is the guide. Good light booking, but mainly for high-class halls.

**Story.**—Gail Allen, an attractive young woman, builds up a big store. She is proud of her business success and its accompaniments, freedom and independence, and scorns marriage. She and Bill Burnett, a happy-go-lucky fellow with business interests in Bali, meet accidentally and find themselves mutually attracted. Bill is looking after Rosie, three-year-old daughter of a friend, and Gail, unable to curb her maternal instincts, adopts the child temporarily.

At the same time, Gail realises she is in love with Bill. Her head still rules her heart, however, and Bill eventually tires of her selfishness and returns to Bali with Rosie. He later proposes to marry Noel Van Ness, an old flame, and Gail, out of pique, decides to marry Eric Sinclair, a persistent admirer. Needless to say, no such foolishness is permitted at the fade-out.

**Acting.**—Madeleine Carroll is both attractive and provocative as Gail, and Fred MacMurray is in good form as Bill. The two have never been better, either singly or as a team. Allan Jones sings delightfully in the small rôle of Eric, and Helen Broderick and Osa Massen register in key feminine supporting rôles. Carolyn Lee is Rosie, and she is the complete and captivating infant prodigy.

**Production.**—The story's philosophy is good, it always has been, but it is not this that makes it diverting entertainment, it is the clever way it is put over. Its cleverness is represented by polished team-work, brilliant dialogue and subtle direction. It achieves its point by being irresistibly casual, but smart as the film is, it must be remembered that inconsequential comedy is seldom a box-office success with the masses. Champagne is far from being a universal beverage.

**Points of Appeal.**—Attractive cast, smart situations, engaging small-child interest, excellent dialogue, and possible feminine angle.

## The Middle Watch

*Associated British. British (U). Directed by Thomas Bentley. Featuring Jack Buchanan, Fred Emney and Greta Gynt. 7,038 feet. Release not fixed.*

NAVAL comedy extravaganza, adapted from Ian Hay's and Stephen King Hall's perennial stage best-seller. Fun without offence is the film's worthy objective, and it achieves its aim through the amiability of its star, the eager versatility of its popular and talented supporting team and the resourcefulness of its director. It has the spice of sex without its limitations.

Good settings decorate the laughable gambol. Box-office star light booking for the masses and the family.

**Story.**—Captain Randall, an officer in the Marines, becomes engaged to Fay Eaton during a reception on board his ship. He wants Fay and her friend Mary Carlton to stay behind for dinner, but Fay's aunt Charlotte refuses to give her permission. They stay behind just the same, and so, by accident, does Aunt Charlotte. When the time comes for them to leave it is learned that the shore boat is out of commission. Randall is forced to inform the Commander who, incidentally, is engaged to the Admiral's daughter. He, in turn, informs the girl-shy Captain.

The Captain sees that the girls are given sleeping accommodation. During the night the Admiral arrives unexpectedly, and complications ensue. Before long all the senior officers are compromised. The Admiral's suspicious and acid wife turns up to add fuel to the fire, but thanks to the discovery of Aunt Charlotte, the mix-up ends on a happy evidence of the quality of the cast.

**Acting.**—Jack Buchanan is in good form as the girl-shy Captain; Fred Emney is ideally cast as the Admiral, and David Hutcheson also has a way with him as the Commander. Greta Gynt and Kay Walsh are Fay and Mary, and neither is lacking in sex appeal. Leslie Fuller, Reginald Purdell, Romney Brent, Jean Gillie, Martita Hunt, Louise Hampton, and Bruce Seton are in support, and are further happy evidence of the quality of the cast.

**Production.**—The comedy hasn't hurricane pace, neither does it indulge in subtle wisecracks, but although its methods are somewhat sedate it nevertheless arrives at good wholesome, light entertainment. The best fun is wrapped up in the nocturnal episodes, and the frolic ends with considerable laughter to its credit. The formula has, it must be pointed out, already survived the acid test of kinema and theatre box-office.

Eager teamwork and direction and good technical presentation are guarantee that history will repeat itself. Star and title angles are, of course, considerable.

**Points of Appeal.**—Friendly fun, popular cast, good staging, family angle and box-office title and stars.

## Babes In Arms

*M.G.M. American (U). Directed by Busby Berkeley. Featuring Mickey Rooney, Judy Garland and Charles Winninger. 8,635 feet. Released February 26, 1940.*

MUSICAL comedy of show business, linking together two generations of troupers through an exuberant yet purposeful story. The picture takes in a lot of territory, and every fruitful foot is made richer by the stupendous versatility of Mickey Rooney. It is no exaggeration to say that he is responsible for the greatest "one-man" show yet seen on the screen. His performance is not, however, at the expense of others.

The film represents keenly balanced entertainment of point, wit, humanity, melody and captivating juvenile precocity. It's a blessing to every war time box-office. Outstanding general booking, one of the few certainties of the season.

**Story.**—Mickey Moran and Patsy Barton, son and daughter of vaudeville folk, determine to follow in the footsteps of their parents. Joe and Florrie Moran, Mickey's people, and Patsy's mother have been hit by the talkies, but band together with other vaudeville artistes and try their luck on the road.

Meanwhile, Mickey writes a play in which Patsy is to star. Other youngsters are also cast. Money is needed and Rosalie Essex, a one-time baby star, offers backing, provided she is given the lead. Mickey is forced to agree, and Patsy takes the rebuff rather badly. However, her mother later persuades her to act like a real trouper, and she comes back in time to take the place of Rosalie, who, meanwhile, has been forced to resign by her father.

Half-way through, the show, which is played outdoors, is ruined by rain, but an impresario sees enough to recognise its promise. Joe Moran, whose luck is still out, is far from keen on his son sticking to the stage, but all comes right when Mickey and the kids crash Broadway.

**Acting.**—Mickey Rooney is Mickey, and he turns his expert, resourceful and accomplished hands to everything. He is nigger-minstrel, pianist, 'cello player, impersonator, dancer, singer, actor, comedian and master of ceremonies. No adult player, let alone a youngster, has so far contributed such a full and entertaining portrayal.

Clever as Mickey is, he has more than enough competition to keep him on his toes. Judy Garland is an attractive and resourceful Patsy, and June Preisser, Betty Jaynes and Douglas McPhail are other juveniles who make their mark. The adult portrayals are in the competent hands of Charles Winninger, Grace Hayes, Guy Kibbee and Ann Shoemaker.

**Production.**—It will be observed that the picture describes the decline of vaudeville and the march of the talkies. At the same time it also sets out to illustrate that the young performers of to-day are, in their own way, every bit as good as their forbears. But, good as the stor aims are, they are not of tremendous moment. What does matter is that the film gives Mickey Rooney his big chance—and does he take it! His genius is both wide and exuberant. What's more, he knows the value of teamwork. Showmanship and show business are in his blood, and he passes on his heritage.

To return to the actual plot and trimmings, these help to pave the way to wholesome sentiment, tuneful and rousing song and the presentation of a grand collection of infant prodigies. The show's a tonic and an inspiration, as well as irresistible box-office entertainment.

**Points of Appeal.**—Good story, tuneful numbers, excellent technical presentation, rousing singing, great comedy, clever and natural juvenile and infant players, strong adult cast, star values, smashing performance by Mickey Rooney.

REVIEWS continued on pages 20 and 22

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n pages 20 and 22

# Deanna Durbin in First Love

HELEN PARRISH · ROBERT STACK
EUGENE PALLETTE · LEWIS HOWARD
JUNE STOREY · LEATRICE JOY
MARCIA MAE JONES · CHARLES COLEMAN

*Screenplay by Bruce Manning & Lionel Houser*

DIRECTED BY
HENRY KOSTER

PRODUCED BY
JOE PASTERNAK

A HENRY KOSTER PRODUCTION

A UNIVERSAL PICTURE

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RELEASED · MARCH 4th 1940

*Trade Show*

**LEICESTER Sq. THEATRE** Thursday Dec. 21 at 11 A.M.

# Deanna Durbin in "FIRST LOVE"

*Scenes from FIRST LOVE, Deanna Durbin's latest Universal production, which General Film Distributors will Trade show on Thursday, December 21, at 11 a.m. at the Leicester Square Theatre. The picture depicts Deanna experiencing her first romance—a boy and girl affair with Robert Stack, a screen newcomer in the role of a young bachelor. The supporting cast includes Lewis Howard, Helen Parrish, Leatrice Joy, Eugene Pallette, Jack Mulhall, etc. Deanna contributes a number of favourite classical and ballad numbers*

REVIEWS continued from page 14

## The Women

*M-G-M. American (A). Directed by George Cukor. Featuring Norma Shearer, Joan Crawford and Rosalind Russell.* 11,929 *feet. Released March* 4, 1940.

COMEDY-DRAMA, a scintillating, if savage, denunciation of the society gossiper and gold-digger. It is adapted from Clare Boothe's stupendous stage success and brings to the screen a certain box-office heritage as well as entertainment of bite and bouquet. There is not a man in the picture, but masculine appeal is as certain as female.

Moreover, its satire and its human angle shrewdly transcend class distinctions. Elegant gowns and settings merely sugar the picture's cruel psychology. Title and star values are, of course, terrific.

Outstanding general booking, a ready-made money-spinner if ever there was one.

**Story.**—Mrs. Howard Fowler (Sylvia), incorrigible and catty society gossiper, learns that the husband of trusting and pretty Mrs. Stephen Haines (Mary) is having an affair with Crystal Allen, a wide-awake perfume saleswoman. She retails the news to a manicurist, who promptly broadcasts it. Mary is severely shaken up when she learns of her husband's infidelity, and following a brawl with Crystal in a beauty salon she makes for Reno. She is joined by other neglected and useless wives.

Miriam Aarons and the Countess De Lave (Flora) tell Mary that she is foolish to accept defeat, but before Mary is prepared to take their advice Stephen marries again. Because of her child, Mary is eager to return to Stephen, and through Sylvia she learns that Crystal is having an affair with Flora's fifth husband. She pays Crystal back in her own coin and also makes certain that Sylvia is given the rough-house she deserves.

**Acting.**—Norma Shearer gives a spirited yet sympathetic portrayal as Mary, and Rosalind Russell is terrific as the catty Sylvia. Joan Crawford, Mary Boland, Paulette Goddard, Phyllis Povah, Marjorie Main and Lucile Watson are others responsible for clever and accurate cameos.

Virginia Weidler is Mary's small daughter, and she sees that the softening small child interest is not neglected.

**Production.**—The picture is, it will be observed, a story of a rose who finds herself surrounded by nettles and, before it is too late, discovers that she has thorns. The parable is not, however, euphemistic. The reverse, in fact, is the case. Women's eternal fight for their own husbands and, all too often, other women's is presented with the gloves off.

The contest is peppered with brilliant wisecracks and situations that will thrill and excruciate every woman member of the audience. And another thing, the spectacular display of feminism in its refreshing as well as mercenary phases leads to the Beauty Salon, the Dress Salon and even out West. The intimacy of the presentation and the interminable reference to the mere male are the key to masculine appeal.

Then there is the small child interest. This is worked in with a skill that consolidates universal appeal. The unhappy fate of the child of divorce has never yet failed to produce a tear. Laughter with an occasional tear is not the film's refuge, but its competent passport to box-office success. Title and star values can't fail to clinch the deal.

**Points of Appeal.**—Clever satirical story, brilliant dialogue, superb acting, smart direction, glittering technical presentation, terrific feminine angle, and title and star values.

## The Spider's Web

*Columbia. American (A). Directed by Ray Taylor Featuring Warren Hull, Iris Meredith and Charles Wilson.* 5,433 *feet. Release not fixed.*

SPECTACULAR melodrama describing a mysterious crook's unsuccessful efforts to corner a big town's transport. The film is not only serial-like in make-up, but has the advantage of the chapter play, inasmuch as there is no wait until next week for each big thrill. The capable and popular cast thoroughly enters into the spirit of the melodrama, and the staging is ambitious. Good supporting fare for the masses.

**Story.**—The Octopus, mysterious head of a secret society, determines to gain by hook or by crook control of a big town's transport facilities. There is opposition, and The Octopus hits back by wrecking trains, bombing trucks and creating other violent disturbances. Richard Wentworth, head of an air corporation, is an amateur detective and he, operating as The Spider, pits his wits against The Octopus. The Octopus wins the first round by kidnapping Nita, Wentworth's girl, but Wentworth finally outwits him. The Octopus turns out to be a leading citizen.

**Acting.**—Warren Hull works hard as Wentworth, alias The Spider, and Charles Wilson is every inch the mysterious serial villain as The Octopus. Irish Meredith is responsible for a welcome feminine interest.

**Production.**—The thrills, although ambitiously staged, are a little too fantastic to excite the sophisticated, but their hectic sequence make them food and drink for the industrial element. We can go further, but for the A certificate the film is first-class blood and thunder stuff for youngsters.

**Points of Appeal.**—High-pressure action, crowded thrills, good title and accommodating footage.

## Pathetone Parade

*Pathé. British (U). Directed by Fred Watts. Featuring Robb Wilton, Teddy Brown, Tommy Handley and other popular stars.* 3,812 *feet. Release not fixed.*

MUSICAL revue composed of thirteen top-line acts that have appeared in popular Pathé Pictorials. The arrangement does not allow of much originality, but the turns themselves have star values and are evergreen.

Stellar values, together with valuable Quota ticket, make the film an attractive featurette for the majority of halls

**Production.**—There are no directorial tricks; the acts follow one another in the following order: The opening number is "Liebesträume," played by Patricia Rossborough, accompanied by Eddie Collis and his Aristocrats. Then come Tommy Handley and Ronald Frankau, as Mr. Murgatroyd and Mr. Winterbottom; Robert Wilson, late principal tenor of the D'Oyly Carte Opera Company; the Three New Yorkers, jugglers; Winnie Ryland, an acrobat; Leslie Holmes and Leslie Sarony, the inimitable duettists; Teddy Brown, famous xylophonist; Nosmo King, black-faced monologist; Albert Sandler, popular violinist; the Bashful Boys, comedians; Norman Long; Mantovani and his Tipica Orchestra; and lastly Robb Wilton in his celebrated sketch, "The Police Station."

The acts speak for themselves.

**Points of Appeal.**—Strength of bill, Quota ticket, and handy footage.

## Hollywood Cavalcade

*20th Century-Fox. American (U). Directed by Irving Cummings. Photographed in Technicolor. Featuring Alice Faye, Don Ameche and J. Edward Bromberg.* 8,733 *feet. Release not fixed.*

ROMANTIC comedy-drama of the movies, photographed in Technicolor, describing the history of motion pictures from the custard-pie throwing days to the talkies. Authentic milestones in the movies March of Time are linked together with conventional romance. Technically, the film is not great documentary—it's too sketchy—neither is it profound drama—it's too obvious—but collectively it's grand, popular entertainment. Novelty and variety are the spice of its colourful representation of screen history. Furthermore, it has star values. The combination represents a proposition of live box-office potentialities. Excellent general booking.

**Story.**—Michael Linnett Connors, a wide-awake young Irishman, believes in the future of motion pictures. He sees promising material in Molly Adair, a stage actress, and signs her up. She is taken to Hollywood and appears by accident in the first custard-pie comedy. She is not flattered, but Mike eagerly accepts the opportunity. Bathing beauties and Keystone Cops are other of Mike's bright ideas.

Eventually Molly becomes a big star in straight drama in a company controlled by Mike and Dave, Mike's financial partner.

Following more successes, Molly marries Nicky, her leading man. Mike, who is secretly in love with Molly, takes her marriage badly. He quarrels with his stars and Dave, and soon becomes a "has-been." Dave takes over Molly's and Nicky's contract and they go from success to success. Molly is sorry for Mike and subsequently persuades Dave to let him direct her next picture. Before it is completed Nicky is killed in a car accident and she is badly injured. The hold-up, however, enables Mike, who had little faith in talkies until he had seen "The Jazz Singer," to cash in on the boom.

**Acting.**—Alice Faye is good as Molly; she adapts her personality and talents to the story's variable moods, but Don Ameche, although sincere, rather forces the pace as Mike. J. Edward Bromberg steals the masculine honours as Dave. Alan Curtis, Stuart Erwin, Jed Prouty and Donald Meek register in support. Buster Keaton, Hank Mann, Heinie Conklin, Chester Conklin and other popular old-timers lend atmosphere.

**Production.**—The first half is a bit patchy; there is a little too much reiteration of early slapstick. But the second is more direct and, at the same time, good history, good emotional drama, good commentary and good documentary. Romantic sentiment firmly holds its worthy and entertaining facets. Popular appeal is further strengthened by showmanlike stagecraft. The historical highlights are brilliantly illuminated. All told, the show's got all that it takes to make a popular and novel movie.

**Points of Appeal.**—Interesting story, resourceful direction, tender emotional angle, excellent character drawing, grand slapstick, effective dramatic twists, authentic staging, star values, and Technicolor photography.

## The Gates of Alcatraz

*Columbia. American (A). Directed by Charles Vidor. Featuring Walter Connolly, Onslow Stevens and Iris Meredith.* 7,200 *feet. Release not fixed.*

PRISON melodrama, telling of the experiences of a big-hearted country doctor who goes to prison for a technical infringement of the law, and while incarcerated wins the approbation of his fellow convicts and cures the prison doctor of an ugly inhibition. Going to prison for entertainment is one thing, and going to hospital is another; the two combined represent pretty stern fare. Still, with all its grim detail the film has powerful human interest through Walter Connolly's intelligent and sympathetic portrayal. This gives it the key to mass and feminine appeal. Very good general booking.

**Story.**—MacAuley, a country doctor, falls foul of the law when he ministers to a wounded criminal without notifying the authorities, and is sent to prison. His fellow prisoners take to him and his stock rockets when he revives Lindy, a Polish prisoner with a secret money hoard, after Norton, the prison doctor, had given him up for dead.

Redlands, a mentally unbalanced prisoner, and Nightingale, an incorrigible crook, plot to learn the whereabouts of Lindy's haul, but Nightingale is clumsy and kills Lindy. MacAuley is suspected of the murder. The prisoners are, however, all for him, and they force a confession out of Nightingale. Meanwhile, a prisoner's wife is confined during her visit to the prison, and McAuley sees her through her ordeal. During the emergency he learns that Norton had become a prison doctor because his carelessness had caused the death of a maternity patient. MacAuley's wisdom and philosophy cure Norton of his inhibitions.

**Acting.**—Walter Connolly is very good as MacAuley, and Onslow Stevens is equally effective in contrast as Norton. Paul Fix, Bernard Nedell and Nicholas Soussanin also draw good character in support.

**Production.**—The action seldom strays far from the prison hospital, and realistic atmosphere includes operations in detail, and confinement preliminaries. There is also time out for murder, but grim as the settings are, they give good contrast to the story's basic human angle. Sympathetic showmanship is not the least of the film's powerful attributes. Another is Walter Connolly's keen and human character drawing. What with one and the other the drama more than makes the popular grade.

**Points of Appeal.**—Strong story, vivid detail, powerful character drawing, excellent atmosphere and title and star values.

## Our Neighbours the Carters

*Paramount. American (U). Directed by Ralph Murphy. Featuring Fay Bainter, Frank Craven, Edmund Lowe, Genevieve Tobin. Release date not fixed.*

A FURTHER addition to the cycle of family films. It has not quite the incisive characterisation of others of its type, but it is well acted and has the advantage of a strong cast. The domestic and business worries of a typical American family undoubtedly have popular appeal, but generally the plot is too thin for the picture's length, and the sentiment is overstressed.

**Story.**—Doc Carter, small-town druggist, has a wife, Ellen, and a family of five, three boys and two girls. One of the boys is a cripple. Doc is put out of business by a cut-price concern, and loses the money his wife has been saving to provide a specialist for the cripple.

Then Doc's rich friends offer to adopt one of the children and start a trust fund for the others. At first the Carters are shocked, but eventually agree. However, at the last minute they realise it is impossible to let one of their children go. The rich friend then, fully realising Doc's plight, assists him to restart his business and procures medical attention for his son.

**Acting.**—Frank Craven is very good and natural as Doc, and Fay Bainter brings character to the rôle of Ellen. Edmund Lowe makes the most of the part of the rich friend, and Genevieve Tobin is sound as his wife.

Mary Thomas, Gloria Carter, Scotty Beckett, Dennie Bartlett, and Donald Brenan do all that is required of them as the children.

**Production.**—The picture's main fault is that the director has concentrated on the parent's troubles without much interleaving with the lives of the children, consequently the latter appear somewhat nebulous.

However, there is real human feeling in many of the incidents, and the dialogue is not at all bad. It is a pity that the lachrymose has been overstressed; the production could have done with quite a lot more comedy.

Small-town atmosphere is convincing, and is effectively contrasted with the wealthy home of Doc's friends in Chicago.

The family are depicted as being musical, so that we are treated to one "home band" sequence.

**Points of Appeal.**—A new family, with strong cast, domestic drama and comedy.

## At the Circus

*M-G-M. American (U). Directed by Edward Buzzell. Featuring the Marx Brothers, Florence Rice and Kenny Baker.* 8,100 *feet. Release not fixed.*

SPECTACULAR comedy extravaganza, clothing the brilliant, if eccentric, fooling of the Marx Brothers in the colourful and exciting trappings of the circus. It is comparable with their initial success "The Coconuts." There is an inevitable love interest, but this is less effective than the humour.

The concession to convention, complete with song, should, however, do much to break down feminine antipathy to crazy humour. Propitious circumstance will do the rest. Laughter is the need of the hour, and the film abundantly provides it. Masculine appeal is, of course, a foregone conclusion. Excellent comedy booking.

**Story.**—Jeff Wilson becomes owner of a circus to be near Judy Randall, a singing equestrienne. Carter, a sinister gentleman, holds a mortgage on the circus, and he arranges for Goliath, the strong man, and Professor Atom, a midget, to rob Jeff. Tony, a handyman, introduces Jeff to J. Cheeter Loophole, crazy lawyer, who claims to be a talent scout for Alcatraz. Loophole is soon on the job, and his first task is to grill the midget. He gets nothing out of him, and then turns his attentions to Peerless Pauline, starred as the "human fly."

She is Carter's girl friend, and Loophole has to put on special boots and conduct his cross-examination while hanging head down from the ceiling. Again he draws a blank. He then discovers that Jeff has a wealthy and socially ambitious widowed aunt. Her name is Mrs. Dukesbury. In desperation he gets to work on her, and his antics in her boudoir and amongst the Four Hundred eventually lead to the apprehension of Carter and the solving of Jeff's monetary and romantic problems.

**Acting.**—Groucho is J. Cheeter Loophole, and his verbal cracks alone are worth the money. He also sings. Chico is a close second as Tony, his comedy is sure, and he plays the piano delightfully, and Harpo is close up third as Punchy, dumb partner in a seal act.

Nat Pendleton, Eve Arden, Jerry Merenghi and Margaret Dumont are a first-rate supporting team, but Kenny Baker and Florence Rice are merely passengers as the vocally-inclined lovers.

**Production.**—Apart from the romantic interest, this picture is unadulterated Marx Brothers, and the richness of its comedy can be gauged from a recital of the principal gags.

The gems are represented by cross-talk between Tony and Loophole prior to Loophole's success in boarding a closely-guarded circus train, the interrogation of the midget in his toy house, the human fly sequence in which Loophole tries, while walking the ceiling, to extract an incriminating wallet from Peerless Pauline's corsage without offending the Hays Office, a scene in which a tame seal teaches Punchy to play draughts, Loophole's invasion of Mrs. Dukesbury's boudoir, the manner in which he cuts the tow rope of a floating stage so that Jeff's circus can perform in place of a famous orchestra, and a culminating trapeze mix-up in which all are concerned, including the villain, Carter.

These represent untold wealth of verbal and slapstick humour. Technical presentation is, incidentally, excellent.

**Points of Appeal.**—Great fooling by Marx Brothers, clever gags, brilliant quips, slapstick thrills, good supporting cast, excellent technical presentation, and star values.

## Konga

*Columbia. American (U). Directed by Sam Nelson. Featuring Fred Stone, Rochelle Hudson and Richard Fiske.* 5,709 *feet. Release not fixed.*

EQUINE romantic melodrama built around a feud between a horse breeder and wheat farmer. The latter is the villain of the piece, and his hatred of the horse paves the way to a number of exhilarating thrills. Outdoor spectacle is bridged with popular sentiment and romance. The cast, and this includes the unnamed equine star, meets all demands. So do the picturesque natural backgrounds.

Refreshing two-feature programme proposition for the masses and family.

**Story.**—Yance Calhoun, a horse breeder, finds a home for Konga, a motherless wild colt. Later, Konga leads a stampede into a wheat field belonging to Jordan Hadley, and the antagonism between horse breeder and wheat farmer becomes even more heated. Judith, Hadley's daughter, and Steve, Calhoun's son, fall in love, and romance causes Judith to side with the Calhoun's. Tiring of raids on his fields, Hadley uses an aeroplane to trap Konga. Calhoun learns that Konga has been shot, and he kills Hadley. He is sentenced to ten years' imprisonment. There is, however, a last minute twist, and this is designed to appeal to horse-lovers and lay fans alike.

**Acting.**—Fred Stone is responsible for an amusing as well as human study as horse-lover Calhoun, and Robert Warwick acts with traditional aggression as the ruthless Hadley. Rochelle Hudson and Richard Fiske make a pleasing pair of lovers as Judith and Steve. There are a number of capable old-timers in support.

**Production.**—Now and again the treatment is a little heavy-handed, the court scene, for instance, is rather prolonged, but the predominating outdoor action, with its novel and exhilarating equine interest, more than makes amends. Popular romance and good character comedy also contribute to reasonable balance. Finally, the camera work is entitled to credit.

**Points of Appeal.**—Clean human story, good equine spectacle, picturesque settings, popular comedy and sentimental relief, and family and juvenile angles.

REVIEWS continued on page 22

# PATHE'S SUPER OFFERING

*American critics have gone out of their way to shower praises on MUTINY IN THE BIG HOUSE, which Pathe is Trade showing on Wednesday, December 20, at 2.30 p.m. at the New Gallery. They consider the picture to be a sure-fire box-office hit with a solid and engrossing story, which in one scene carries an emotional "wallop" that "will choke up the hardiest man." Charles Bickford and Barton MacLane are starred in this outstanding subject from Monogram which William Nigh directed*

PATHE PICTURES LIMITED PRESENTS

DYNAMIC DRAMA OF CAGED MEN

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## CHARLES BI
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## BARTON MA
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## DENNIS MOORE & GEOR

A MONOGRAM SUPE

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PATHE · PIC
LIMITED
The Seal of Quality

Continued from page 3

# C.E.A. Recommendations on A.R.P. Rules

## STANDING BAN PROTEST

methods. If they have not, they should take early steps to have the whole of their staffs trained in accordance with the requirements of Paragraphs 9 and 10:—

Exhibitors should get together in an area and arrange times when the staff is available for lectures with the local authority. For reasons already explained, this cannot be done at public expense. Instructor's fee should not be heavy and if divided amongst several kinemas will be found to be more or less negligible.

### *Trained Personnel*

This matter is important, and members should realise that if they do not provide the necessary trained personnel from their staffs they may expect further regulations to take care of this matter, which will be more onerous.

A protest has been forwarded to the Home Office against the regulation forbidding standing in the gangways.

**The regulations, it is pointed out, are described as "suggestions," and the attention of local authorities should be directed to that point.**

The underlying idea seems to be that in the event of an air raid warning large numbers of patrons would want to leave the kinema, and their exit should not be impeded by patrons standing at the back who wanted to remain and see the rest of the programme. This, of course, is nothing more than a theory disproved by the present admittedly limited experience of both air raid warnings and air raids. Probably not more than half-a-dozen patrons have left at any time. If it be further argued that in the event of a serious air raid a lot would want to leave, in such a case those standing at the back would be out first.

Any general adoption of such a restriction will cause intense irritation to the public, especially in reception areas. It should not be overlooked that the rear gangway is always much wider than the ordinary gangways. It could be more properly likened to the promenade of former days. A standing pen is not a gangway for the purpose of this regulation, but very few kinemas have such accommodation. The Association anticipates that a reasonable view will be taken in the various localities of this suggestion, and that exhibitors by discussion with the authorities can arrive at a satisfactory working arrangement.

### *The Watcher*

Paragraph 14 makes it clear that a member of the staff should be constantly stationed at a point from which he can hear the public warning signals. This does away with the stipulation imposed in some areas that a man must be specially stationed in the street doing nothing else.

In the opinion of the Association members will comply with this regulation if they ensure that a member of their staff is always available, either in front of the kinema or within the vestibule, only occupied with duties that do not take him out of earshot of an air raid warning, and which do not interfere with his advising the manager immediately an air raid warning is heard.

## A WARNING FROM WALLSEND

At a meeting of the Wallsend justices the Clerk directed general attention to the new Home Office regulations covering air raid precautions in places of entertainment.

He appealed for the co-operation of exhibitors and public alike in observing these regulations rigidly, since it would be the duty of the Chief Constable to order the closing of kinemas which, in his opinion, defied the spirit of the regulations.

## PROJECTION-BOX BLAZES

### Swift Action by Operators

A matinée performance at the Danilo Cinema, Longbridge, Birmingham, on Wednesday of last week terminated abruptly as the result of a film catching fire.

The damage was confined to the operating-box, and one of the operators, Frank Murralls, had his wrist burned in attempting to prevent the flames spreading. Patrons were given vouchers entitling them to attend a performance later in the week.

The outbreak did not prevent the kinema carrying through the usual evening performances that day.

**Altrincham Fire**

Damage was caused to a quantity of film by fire in the projector gate at the Picture Theatre, Altrincham. Prompt action by the projectionist prevented the flames from spreading when the film in the spool box became ignited. He quickly closed the shutters and smothered the flames with an asbestos blanket.

The flames had been extinguished before the arrival of the fire brigade.

## LICENCE TRANSFERS

Wallace Kennedy is new licence holder of the Arcadia, Colwyn Bay, which is again under the control of Will Catlin.

Frodsham (Cheshire) justices last week granted the transfer of the licence of the Grand Cinema from J. P. Sculley to F. J. Baker, of Huyton, near Liverpool.

"Goodbye, Mr. Chips," Metro-Goldwyn-Mayer's adaptation of James Hilton's novel, with Robert Donat starred and Greer Garson in the feminine lead, ended its run at the Astor Theatre, New York, Sunday evening, November 12, completing an engagement of 26 weeks.

*Mickey Rooney in BABES IN ARMS (M-G-M), reviewed in this issue*

# *READY FOR PEACE TELEVISION*

## *E.M.I. CHAIRMAN'S OPTIMISM*

Regret that television broadcasts had had to be discontinued just as large-screen television had reached a high standard of quality was expressed by Alfred Clark, chairman and managing director, at the annual meeting of Electric and Musical Industries.

Principal achievements during the last active period were definite advances in quality of receiving sets, an important reduction in retail prices, a more stabilised production in the factories, and an increased expenditure by the B.B.C.

The completion of the apparatus for the projection of television images on large screens suitable for public exhibition at kinema theatres was a significant development. Plans for the practical exploitation of this invention had been held up for obvious reasons.

It was unfortunate, said the chairman, that television service had had to be closed down. With the present conditions prevailing in the London area, particularly at night, there was a real need for television. There was little doubt that, but for the war, the television broadcasting service would have been extended this coming year to the Midlands. When peace came, the company would go ahead in the television field.

# NAMES *in the* NEWS

P. TUSSAUD-BIRT

E. S. SHAW

## AT THE KINGSTON GRANADA—SHAW AT BARKINGSIDE — NOTTINGHAM APPOINTMENT — G.-B. MOVES ON MERSEYSIDE—JACKSON CIRCUIT CHANGES

Managing Bernstein's new Granada at Kingston-on-Thames is **Ken Dawes**, whose removal from Walthamstow to Harrow was recorded in a recent issue of the KINE. Mr. Dawes, who is a son of R. Sutton Dawes, has been with the firm for many years past, during which time he has controlled several of their houses.

He is succeeded at Harrow by **Captain E. M. Dimmock**, who resigned in July from management of the Tottenham Court Road Paramount, which he had held for several years. Son of a former manager of the Queen's, Palmer's Green, Captain Dimmock has been in the Trade nineteen years. He spent four years with the Davises at Shepherd's Bush Pavilion, and later was with Castleton Knight at the Capitol, Haymarket, and later managed the Astoria, Charing Cross Road, and the Tivoli, Strand. He opened the Finsbury Park Astoria in 1930.

**Charles Kettle**, manager of the Palace, owned by Esplay Cinemas, of Wednesbury, is now in the Barrage Balloon section of the R.A.F. He is succeeded by **Ivor S. Thomas**, manager of the Savoy at Bilston. **V. Macdonald**, formerly manager of the Avion, Aldridge, has been appointed to Bilston.

**P. Tussaud-Birt**, who has been appointed general manager of the Cavendish, Nottingham, controlled by A. H. Shapeero, in succession to Patrick O'Connor, is a member of the Company of Showmen. He is a direct descendant of Madame Tussaud, foundress of the famous London exhibition. His family have been in the entertainment business for over 150 years.

Mr. Tussaud-Birt has previously managed some of the largest theatres in this country. He comes from the Regent, Nottingham. For some years he was general manager of the Trocadero, Ballroom and Café, Leicester, now under A.B.C. control, and has also managed the Tudor, West Bridgford, for Herbert Elton.

St. Helens (Lancs) managerial changes: Scala Picture Theatre, Ormskirk Street, from **C. Vernon Hunter** to **Harold Aloysius Green**; Oxford, Duke Street, from **Peter Cornes** to **William Pennington**; and Palladium, Boundary Road, from **John Roberts** to **John Radcliffe**.

**L. A. Carpenter**, who was recently appointed manager of the Ritz, A.B.C. kinema at Felixstowe, has joined the Forces, and has been succeeded by **R. Wortley**, of Oxford.

Apparently there are tentative moves being made in the Ilford area, for local Pressmen have been eliciting the opinion of kinema employees on the subject. Views are not unanimous, of course, but there appears to be a majority in favour. An inquiry at the State, Barkingside, where **Ewan S. Shaw** is now general manager, reveals a six to two majority.

**Gaumont Changes at Liverpool**

Several managerial changes have taken place at Gaumont-British kinemas in Liverpool.

**Norman Stancliffe** has transferred from the Rivoli, Aigburth, to the Grand, Smithdown Road, where he succeeds **T. A. Watson**, who has left the circuit.

The vacancy at the Rivoli has been filled by **K. B. Lloyd**, who has been assistant manager and relief manager in the area.

**M. Hanner** has transferred from the Beresford to the managership of the Casino, Kensington, a position previously occupied by **Mr. Oldfield. S. W. Cook** has succeeded Mr. Hanner at the Beresford.

A number of managerial changes are announced by Jackson's Amusements at Rochdale. **Arnold Whiteley** has been appointed manager of the Rialto, and **Guy Close** succeeds Mr. Whiteley as manager of the Empire. **J. R. Killeya**, who was the manager of the Rialto, has become booking manager.

**H. T. Couchman**, who has succeeded Mrs. Doris Dent as manager of the Danilo, Northfield, Birmingham, came to Birmingham from a similar post at Tonbridge (Kent). Mrs. Dent is now fulfilling the duties of circuit supervisor.

## *Trade Weddings*

At St. John's Church, Darwen, on November 29, Miss Esther Alice Atherton, daughter of Mr. and the late Mrs. J. Atherton, of Rosehill Street, Darwen, cashier at the Palladium, Blackburn, was married to Albert E. Foley, son of Mr. and the late Mrs. E. Foley, of Victoria Street, Darwen.

The many presents included a cut-glass vase from the staff of Messrs. Timpson, footwear manufacturers, of Nelson, of which the bridegroom is branch manager, and a cut-glass trinket set from the staff of Palladium Cinema.

Congratulations have been extended to **Stanley Holman**, the recently appointed manager of the Plaza Cinema, Plymouth, on his marriage, which took place at Shortlands, Kent, the bride being Miss Peggy Stapleton. Mr. Holman was on duty at the Plaza as usual the day after the wedding.

**Leslie Roy Derrick**, 29-year-old commissionaire at the Beau Nash, Bath, was married to Mrs. Mary A. Harris, the 69-year-old widow of a Bath art dealer.

# *Warner's Powerful Line-up*

## *NEW YEAR PRESENTATIONS*

MORE "A" grade pictures than ever, with emphasis on the action, are promised in the latest line-up of productions for forthcoming presentation by Warner Bros., announces Max Milder, the company's managing director. Many of these have already been completed, while others, in the cutting room or active production, indicate that 1940 is to be a peak year for the company.

In addition to such eagerly anticipated titles as "On Your Toes," the big musical starring Zorina, "The Roaring Twenties," which marks another dynamic James Cagney performance, and "We Are Not Alone," the Paul Muni special, new pictures are on the way starring Bette Davis, Errol Flynn, Edward G. Robinson, and other notable favourites.

**Wildest New York**

The story of "The Roaring Twenties" comes from Mark Hellinger, who, as a compatriot of Damon Runyon, lived through and reported on the period when a man was a millionaire one day and a bankrupt the next.

Out of the trenches in France comes Cagney. He returns to a world that has no time for ex-soldiers. He tosses ideals aside and becomes a bootlegger. Drinking milk instead of the poisonous concoctions he sells to the night-clubs, he develops into a gangster overlord, only to be driven back to the gutter when the end of the dizzy days arrives.

Directed by Raoul Walsh, "The Roaring Twenties" co-stars James Cagney and Priscilla Lane, with Humphrey Bogart, Gladys George, Jeffrey Lynn, and Frank McHugh.

The success of productions featuring the Dead End Kids has inspired Burbank to make a further action hit with this popular gang of rascals, entitled "The Dead End Kids on Dress Parade."

One of the movie events of the year has been "Confessions of a Nazi Spy," and exhibitors are promised an equally absorbing story in "Espionage Agent," a topical screen drama of counter espionage and the U.S. Foreign Service in war-torn areas. Joel McCrea heads the cast, and with him is Brenda Marshall, a newcomer, who is expected to leap to the forefront of popularity by her performance. George Bancroft, Jeffrey Lynn and James Stephenson also appear.

**Ann Sheridan's Next**

The meteoric rise of Ann Sheridan has stimulated the box-office everywhere, and her next appearance, with popular John Garfield, in "Days Without Years" will evoke wide exhibitor approval. Pat O'Brien and Burgess Meredith are both in this dramatic story from the pen of Warden Lewis E. Lawes, of Sing-Sing.

It is interesting to note that Warner's have specially acquired the story "Married, Pretty and Poor" as a new vehicle for Miss Sheridan.

George Raft, the brilliant essayist of tough characters, has an equally tough partner in Humphrey Bogart in "Invisible Stripes," in which the famous British actress, Flora Robson, also appears. Lloyd Bacon, noted for his filming of big-scale social documents, directed "Invisible Stripes."

Edward G. Robinson's follow-up to his "Nazi Spy" triumph is "The Life of Dr. Ehrlech," and the cast will include Donald Crisp, Donald Meek and Maria Ouspenskaya. Miriam Hopkins, who co-stars with Bette Davis in her latest hit, "The Old Maid," will next be seen opposite dashing Errol Flynn in "Virginia City." The picture is to be produced entirely in Technicolor.

Two productions completed at Burbank are "British Intelligence," starring Boris Karloff, with Margaret Lindsay, Bruce Lester, Holmes Herbert, and Marie Wrixon, and "Gambling on the High Seas," with Wayne Morris and Jane Bryan in the featured leads.

## "GOLDEN BOY"

### Third Record Week in West End

Columbia's "Golden Boy," after playing to remarkable business for the last two weeks, started the third week of its pre-release run at the Regal, Marble Arch, last Friday.

The figures returned to date easily constitute a record for this theatre since hostilities began, and the film has been so enthusiastically received by patrons that it is obvious that in "Golden Boy" Columbia has another big box-office attraction.

Much praise has been given to the performance by William Holden, the new screen discovery, in the title rôle.

Barbara Stanwyck and Adolphe Menjou co-star with him in this Rouben Mamoulian production, which will be generally released on February 5.

# FIFTEEN NEW FILMS FROM U.A.

## Biggest Schedule in Firm's History

CARRYING out plans to make the season of 1939-40 the most active in the 20 years' history of United Artists, Murray Silverstone, chief of the company's world-wide operations, announces the release of 15 new productions within the next few months. These, added to the films already released by United Artists during the current season, constitute the largest programme since the company was first formed by Mary Pickford, Charlie Chaplin, Douglas Fairbanks, and D. W. Griffith 20 years ago.

Of the 15 new productions, two have been completed and are ready for early release, four are in the final stages of editing, four are now before the cameras, and five are in preparation with early production dates set.

**Korda's "Thief"**

Pictures on which final editing steps are being taken include Alexander Korda's Technicolor production, "Thief of Baghdad," with Sabu and Conrad Veidt in the leading rôles. Samuel Goldwyn's "Raffles," co-starring David Niven and Olivia de Havilland; Walter Wanger's "City for Sale," with Pat O'Brien, Ruth Terry, Broderick Crawford, Edward Arnold, and an outstanding supporting cast, and Hal Roach's production of the John Steinbeck masterpiece, "Of Mice and Men," with Burgess Meredith and Betty Field, under the direction of Lewis Milestone.

Now before the cameras in the studios of producers whose films are released by United Artists are Charlie Chaplin's tentatively designated "Production No. 6"; David O. Selznick's filmisation of "Rebecca," with Laurence Olivier and Joan Fontaine, under the direction of Alfred Hitchcock; the Walter Wanger production, "House Across the Bay," starring Joan Bennett and George Raft, and the Edward Small filmisation of Howard Spring's best-selling novel, "My Son, My Son!" starring Brian Aherne and Louis Hayward.

# M-G-M's FANTASY IN COLOUR

*Scenes from THE WIZARD OF OZ, which M-G-M is Trade showing on Tuesday, December 19, at 2.30 p.m., at the Cambridge Theatre. This colourful film version of one of the world's best-sellers was two years in the making. Judy Garland is featured with Bert Lahr, John Haley, Ray Bolger, Margaret Hamilton, and 120 midgets*

REVIEWS continued from page 20

## Sued for Libel

*RKO-Radio. American (A). Directed by Leslie Goodwins. Featuring Kent Taylor and Linda Hayes. 5,982 feet. Release not fixed.*

NOVEL spot-the-murderer mystery, with good surprise dénouement and a background which consists of a broadcasting station. The hero is a newspaper man, but in this case he is an amateur magician as well, which adds to the fun. Generally well acted, the picture should go well in all popular halls.

**Story.**—Steve, a newspaper man in charge of a twice weekly dramatised news broadcast is misinformed on the verdict in a murder case and announces that the defendant, Pomeroy, had been found guilty. Pomeroy brings a libel action, but Steve, still believing in his guilt, decides to try to find evidence against him.

He unearths the mysterious suicide of a girl employed three years previously by Pomeroy, but before he can question a doctor who was concerned in the case the man is murdered. Steve stages a dramatisation of the girl's alleged suicide, hoping to frighten Pomeroy into giving himself away. He is successful, but not in the way he had expected. The murdered man's wife, whom Pomeroy had hoped to marry, takes a hand and springs a big surprise.

**Acting.**—Kent Taylor is very good as Steve, and Linda Hayes convincing as a sob-sister who helps him in his investigations.

Richard Lane supplies some light relief, and Morgan Conway is sound as Pomeroy. Lilian Bond does well as the wife.

**Production.**—There is plenty of change of scene in the development of this crime story, and its plot is neatly unfolded. However, it does tend to be rather verbose at times, which makes it incline to drag occasionally.

The broadcasting background is put to good use and woven into the story make-up convincingly, and the feats of "magic" which the hero performs in his capacity of an amateur conjurer are amusing.

**Points of Appeal.**—Well-acted and novel crime drama with suspense and surprise values.

## TWO REISSUES

### Soldiers of the King

*Grand National. British (U). Directed by Maurice Elvey. Featuring Cicely Courtneidge, Edward Everett Horton and Dorothy Hyson. 7,050 feet. Released December 18, 1939.*

REVIEWED in the KINE. issue of March 16, 1933, this was described as "A carefree comedy drama. A clever, versatile and abundantly entertaining performance by the star, wide variety, clear sentiment and tuneful score."

Now offered as a reissue, it is just as certain of box-office pull as when first produced.

The photography is so good that the picture is in no way dated, and the stars' names will be as great an attraction now as in 1933.

### Follow the Fleet

*RKO-Radio. American (U). Directed by Mark Sandrich. Featuring Ginger Rogers and Fred Astaire and Harriet Hilliard. 9,896 feet. Release not fixed.*

"GRAND musical extravaganza presenting the brilliantly clever and immensely popular Astaire-Rogers comedy dance routine in a dazzling nautical setting. Box-office from beginning to end." That was the KINE. review of March 26, 1936. Time appears to have slackened the film's pace a little, but otherwise the original endorsement still goes. All told, it is an outstanding title and star reissue.

# SHORTS OF THE WEEK REVIEWED

**ASSOCIATED BRITISH**

*PLEASURE ISLAND. British (U). One reel. Release not fixed.*—Interesting and entertaining pocket tour and history of the Isle of Man. Commentary, editing and photography good. Good general fill-up.

**COLUMBIA**

*THESE SAPPY PEOPLE. American (U). Featuring the Three Stooges. Two reels. Release not fixed.*—Slapstick comedy concerning the escapades of three telephone repair men who pose as psychiatrists. Vigorous custard-throwing earns it many laughs. Good comedy bet for the masses.

*WASHINGTON PARADE. No. 3. American (U). One reel. Release not fixed.*—Interest short taking the form of a tour of America's seat of Government. Detail graphic and commentary good. Sound fill-up for all classes.

†*HOLLYWOOD SWEEPSTAKES. American (U). One reel. Release not fixed.*—Crazy burlesque of the Turf, expressed in cartoon form. Draftsmanship exuberant and colour photography effective. Very good short of its type.

*KRAZY'S SHOE SHOP. American (U). One reel. Release not fixed.*—Cartoon fantasy, in which the stock of a shoe shop takes animate form. Gags bright and photography good. Sound cartoon offering for the masses.

**DENNING FILMS**

*ODDS OR EVENS (Point of View, No. 6). British (U). 1,650 feet. Release date not fixed.*—This question of whether or not a tax should be placed on betting will definitely arouse contention in every audience where this film is shown. As usual, the arguments by Mr. Pro and Mr. Con seem equally balanced, but there is no doubt as to the excellence of the picture. The entertainment side is still prominent, and every sports fan will find a full twenty minutes of amusement, with subsequent hours of argument. Good booking for any programme.

†*SEEN IN BALI. British (U). 1,500 feet. Release date not fixed. In Dufaycolor.*—A travel film of a fascinating country as yet unspoiled by Westernisation. The scenery, the natives, their handicrafts, ceremonial dances, and the feasts attendant to cremation are pictured in natural colour and with a back-chat type of commentary which gives the answers to all the questions an audience would like to ask, with an absence of monotony so frequently found in this type of short. A happy cruising holiday in twenty minutes. Production, photography, colour and commentary all equally good.

**GENERAL F.D.**

*KAROO (G.-B.I.). British (U). 1,446 feet. Release not fixed.*—Karoo, a large inhospitable plateau above Cape-town where droughts are long and rains short. By excavating the farmers form reservoirs and are able to raise small crops and rear sheep. A brief résumé of a year's work is shown in 16 minutes, and the British farmer who sees this picture will appreciate the difficulties his South African brother surmounts.

*THE HOUSE PAINTER (G.-B.I.). British (U). 979 feet. Release not fixed.*—The complete life of a Burnet moth, from the egg to maturity. A "Secrets of Life" picture photographed in Dufaycolor and interesting to a degree. Photography, colour and commentary all excellent.

*A MAN-MADE JUNGLE (Going Places, No. 66). American (U). 831 feet. Release not fixed.*—An American industrialist and a fruit-grower commenced as a hobby a plantation of unusual trees. The small venture has now grown to cover 80 acres, which includes tropical and sub-tropical specimens from all parts of the world, together with a small private zoo. A man-made garden of Eden.

*IN THE HEART OF AFRICA (Going Places, No. 67). American (U). 818 feet. Release not fixed.*—The up-to-date port of Beira and the hinterland of British East Africa, with its beautiful scenery, forests, tobacco plantations, gold mines, etc. A well-produced and efficient summary of the progress of our Colony. Worth a place in any programme.

*STRANGE BIRDS (Going Places, No. 68). American (U). 813 feet. Release not fixed.*—Bird-lovers will find the unusual toucans, cormorants, pelicans and others, only here shown in their natural surroundings. The flying formation of the white pelican is an object-lesson to any Air Force. Nine minutes of combined interest and entertainment.

*STRANGER THAN FICTION. No. 68. American (U). 827 feet. Release not fixed.*—A collection of pipes of all kinds, sizes and ages, the property of a man who does not smoke. A negro so proficient in the making of hunting horns that his fame is world-wide. A widow who, having designed her mausoleum, provided her coffin, spends her spare time there. The dread of a man who, fearing he may become lost, has had his legs tattooed with his name and address in every civilised language and insured them for $10,000. A good filler.

**M-G-M**

†*A DAY ON TREASURE ISLAND. American (U). One reel. Release not fixed.*—Fitzpatrick Travelogue photographed in colour, taking in a popular show place within the precincts of San Francisco. Editing, commentary and photography good. Capital general fill-up.

**NEW REALM**

*ICE HOCKEY HICK. American (U). Featuring Eugene Pallette. 1,400 feet. Release not fixed.*—Domestic comedy turning on the hazards of ice hockey. Fun and thrills are artlessly blended. Fair average fill-up for industrial halls.

*VAGABOND MELODIES. American (U). 777 feet. Release not fixed.*—Novelty short introducing to the screen street music in its many forms. Passable featurette for small halls.

*SPEED UP. American (U). 700 feet. Release not fixed.*—Topographical eccentricity taking the form of a high-speed camera tour of New York's principal thoroughfares. Novel but pointless.

*TID BITS. American (U). 725 feet. Release not fixed.*—Travelogue fashioned in the "Stranger than Fiction" mould. Fair average fill-up.

*WONDER CITY. American (U). 766 feet. Release not fixed.*—Nocturnal study of Manhattan. Commentary adequate and lighting effective. Safe short for the majority of halls.

*MONEYMAKERS OF MANHATTAN. American (U). 770 feet. Release not fixed.*—Novelty interest short illustrating the many queer as well as conventional methods of money-making adopted by members of a big community. Useful fill-up for secondary spots.

**PARAMOUNT**

*BREAKING THE NEWS. American (U). One reel. Release not fixed.*—High-pressure interest short showing how stories break at Madison Square Gardens. Slick commentary by Ted Husing gets it over. Sound short for all classes.

*PUBLIC HOBBY No. 1. American (U). One reel. Release not fixed.*—Stamp collecting is the subject of this interest short. Treatment is good, but appeal is limited.

*PARAMOUNT PICTORIAL. No. P-8-11. American (U). 928 feet. Released January 1, 1940.*—(a) The Thames from its source to Westminster, 200 miles of water, with 2,000 years of history. (b) Fish breeding in the Philippines. (c) The life guards of Miami Beach. All interesting, but particularly the first section.

*PARAMOUNT PICTORIAL. No. P-8-12. American (U). 836 feet. Release not fixed.*—A combination of scenic and natural history interest. The Zoo scenes of monkey life will please the youngsters.

*ARTIE SHAW'S CLASS IN SWING. American (U). 908 feet. Release not fixed.*—An analysis, explanation and example of swing, by one of America's leading exponents. The audience will now learn all about it.

*A DESERT ADVENTURE. American (U). 836 feet. Release not fixed.*—A Boys' Own Paper adventure story. Camping out, blowpipes, bows and arrows, and the capture of a lynx. Good stuff for the boys.

*CATCHING WHOPPERS. American (U). 854 feet. Release not fixed.*—Angling for sword fish and tunny. How Britain's Sunday riverside anglers will envy those shown in this film. Good for any programme.

*BUSY LITTLE BEARS. American (U). 894 feet. Release not fixed.*—Shot in the Rockies. A dizzy day in the life of three little brown bears. A great thrill for the kiddies and a wide smile for the grown-ups.

**RKO-RADIO**

*BIG LEAGUERS (Sports News). American (U). One reel. Release not fixed.*—An exposition of America's national game, baseball. While not initiating the novice too clearly into the intricacies of the sport, it does shed some light in the way it is played and the skill required. Useful short item.

*THE WRONG ROOM. American (U). Featuring Leon Errol. Release not fixed.*—Laughable matrimonial mix-up, with the star giving one of his best alcoholic comedy portrayals. Good comedy short for all classes.

*CUPID RIDES THE RANGE. American (U). Two reels. Release not fixed.*—Picturesque cameo musical outdoor romantic comedy-drama. Sound fill-up for the majority of halls.

*SMOOTH APPROACH. American (U). One reel. Release not fixed.*—Golfing short with demonstrations by experts. Locale picturesque, photography very good. Good fill-up for better-class halls.

† In colour.

# PATHE TO PRESENT BIG MONOGRAM FILM

## "Mutiny in the Big House"

### New Gallery Trade Show on Wednesday

"MUTINY in the Big House," the latest of Monogram's more ambitious productions, is to be Trade shown on Wednesday at the New Gallery.

**A Real Life Story**

In 1929 there was a riot at the Colorado State Penitentiary, U.S.A., which resulted in twelve dead and eleven injured. A priest, Father Patrick O'Neil, was instrumental in breaking up the riot and saving the lives of many. For this deed he was awarded the much-coveted Carnegie Medal for heroism. The story is told dramatically in the film.

"Mutiny in the Big House" is a super scale production, and is considered by many to be the finest prison drama ever produced for the screen. It stars Charles Bickford and Barton MacLane, who are said to compose an ideal team in this type of picture. Bickford, it is stated, gives a memorable performance, enacting the rôle of the Father Joe in the film, while Barton MacLane portrays the rôle of a tough old lag who instigates the riot and is to blame for the death of a number of guards.

William Nigh, who has been responsible for the more pretentious Monogram productions, directed. The supporting cast of two hundred is headed by Dennis Moore, a brilliant newcomer, George Cleveland, Pat Moriarty, William Royle, Charlie Foy, Russell Hopton, Jeffrey Sayre, Eddie Foster, Jack Daley, Dave O'Brien, Wheeler Oakman, Charles King and Nigel de Brulier.

Such is the pronounced success of this production in the States that Monogram have considered increasing the 1940 budget by 45 per cent. on six films in the new programme, and 70 per cent. on another special, all of which are to be announced together with particulars of twenty other scheduled attractions at an early date.

The Pathé personnel are said to be highly elated over its tremendous dynamic appeal. "It is undoubtedly the most outstanding dramatic production ever distributed by this organisation," says W. J. Gell, managing director, "and we have no doubt whatsoever of its ultimate success, it being the greatest prison drama ever produced."

In America the picture has been received with marked enthusiasm and the Press reviews denote that its production signalises a significant achievement for Monogram, who have shown they have the resources and ability to produce outstanding subjects of undeniable appeal. Extracts from some of the reviews are as follows:—

**A Major Production**

"'Mutiny in the Big House' is the best thing Monogram has done to date—a sure-fire box-office hit and a powerfully entertaining show" is the verdict of *Film Bulletin*. "The story is solid, engrossing and it carries an emotional wallop in one scene that will choke up the hardiest men. We can't recall an independent picture in which the dialogue was as terse and effective, nor can we recall one that boasted finer direction than William Nigh has accorded 'Mutiny.' The production is major in every respect. Performances of Charles Bickford and Barton MacLane are tops. Yessir, Mr. Showman, here's an exploitation honey that will bring you ace grosses—and satisfied patrons."

"Here is an exciting, suspenseful film of prison life, one of the best in its class," declares the *Motion Picture Daily*. "Based on a story by Martin Mooney, it has novel twists and will ring the bell with many audiences, and is made to order for theatres. There is plenty of action, with Charles Bickford and Barton MacLane turning in outstanding performances as a prison chaplain and killer respectively. Suspense is strongly built up and sustained to the fade-out which follows the big scene of an attempted jailbreak."

W. J. GELL

# RKO-RADIO's NEW PROGRAMME

## HEADED BY LAUGHTON AS "THE HUNCHBACK"

AN indication of the vast dimensions of R.K.O.-Radio's current properties is evidenced by the announcement that among the films in stages of production are such obvious box-office winners as "The Hunchback of Notre Dame," "Abe Lincoln in Illinois," "Irene," "The First Rebel," "The Primrose Path," "Vigil in the Night," "My Favourite Wife," and "Swiss Family Robinson."

The talent featured in this new programme are such notable players as Charles Laughton, Ginger Rogers, Anna Neagle, Raymond Massey, Edna Best, Freddie Bartholomew, Carole Lombard, Anne Shirley, Maureen O'Hara, John Wayne, Claire Trevor, Irene Dunne, Cary Grant, Ray Milland, Randolph Scott, Joel McCrea, Sir Cedric Hardwicke, Thomas Mitchell, May Robson and Brian Aherne.

**All-Star Production**

Ranking as the greatest production in RKO Radio's current line-up, "The Hunchback of Notre Dame," in which Charles Laughton enacts the title rôle, has been produced on a scale commensurate with the value of Victor Hugo's famous story and will shortly be presented in Great Britain.

Presented by William Dieterle and produced by Pandro S. Berman, the film, which is now in the final stages of shooting, presents in support of the star such famous players as Maureen O'Hara, the young Irish girl who acquitted herself so well with Laughton in "Jamaica Inn," Sir Cedric Hardwicke, Thomas Mitchell, Alan Marshal and Edmund O'Brien.

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# MILITARY APPEAL FOR SUNDAY FILMS

## Porthcawl Rescinds its Ban

AFTER a lively discussion on the question of Sunday opening of kinemas in the town, Porthcawl Urban District Council has reversed by a narrow majority its previous decision to curtail Sunday performances and have passed a resolution granting a licence for the opening of another kinema, the showing of films to commence at 8 p.m.

The matter arose following the reading of a letter from a military authority stating:—

"We do not advocate a round of amusements on Sunday, but see no harm in allowing the kinemas to open at 8 p.m. on Sundays. It is one of the days that soldiers have to themselves, and if facilities are not provided for them they will only find amusement in less desirable ways. It would be greatly detrimental to deny this recreation. It is hoped that the Council will do everything possible to enable the Porthcawl kinemas to open as much as possible on Sunday evenings."

The view that so long as the Sunday kinema shows were not held at times which clash with the services at the various places of worship there could be no objection to them, was expressed by one member, who added that there were thousands of people about the streets of Porthcawl on Sunday nights. "Will they be any less moral if instead of roaming the streets they watch a kinema show?" he asked.

## WILL NOT RE-OPEN THE QUESTION

### Not Opportune says Malvern

Malvern Urban Council have decided that the time is inopportune to reopen the question of Sunday opening of kinemas. The lessee of Malvern Festival Theatre and Picture House had written asking for an interview on the question.

Coun. Knowles, who pressed for Sunday opening, commented: "This is war time, and I am thinking of the people in Malvern who have no facilities of getting to a kinema unless they go in the dark. I am aware how much a little recreation such as can be got in the kinema seems to be appreciated. It would be harmless entertainment."

Coun. E. Layton (chairman of the Parks Committee) replied that the Committee went into the matter two months ago, when Sunday opening was turned down.

## S.O. UNCERTAINTY AT BRIDGEND

### PEACE TIME ACT STILL IN FORCE

Uncertainty as regards the present law of Sunday opening was expressed during a debate in the Bridgend Council Chamber last week on the question of the opening of local kinemas on Sunday. Coun. T. Jones wanted to know why it was that in towns all around them kinemas were open on Sunday yet in Bridgend they were closed.

The clerk explained that if a kinema was not open on Sundays within the twelve months ending October, 1931, it could not be opened at all on Sundays after that date; but, if it was opened occasionally on Sundays before that date, the local authority could permit it to open not more than two Sundays of the year. If a local authority came to the conclusion that kinemas in their area should open on Sunday, then they could apply for an order which went before Parliament after the calling of a public meeting and securing assent.

A member said that he was certain that the Maesteg kinemas had not opened on Sundays prior to October, 1931, and they had not applied for an order. How was it that they opened now? he asked.

The clerk replied that if the facts were as stated it was very difficult to understand.

Mr. Merchant: I come from Maesteg and I am certain they were not open on Sunday prior to 1931.

It was agreed to raise the matter at the meeting after further inquiries had been made.

## Charity Shows Only at South Shields

South Shields Watch Committee has given permission to the proprietors of various kinemas to give Sunday performances this month in aid of the C.T.B.F. and three local funds.

The magistrates, however, have refused an application for permission to open Black's Regal on Sundays between 7 p.m. and 10 p.m. to give suitable concerts not for charity.

The application was opposed by the South Shields Free Church Council and the police. It was stated that similar applications had been granted at Sunderland and Gateshead.

## CONCERTS FOR DURATION

Successful application for permission to hold Sunday concerts in the Royal Hippodrome, Salford, has been made by Percy B. Broadhead and Son. The Sunday opening is for the duration of war.

*Arthur Askey as CHARLIE'S (BIG-HEARTED) AUNT recently completed by Gainsborough for General Films release*

## LICENCE TRANSFERS (in Surrey)

Surrey C.C. Entertainments Committee has transferred the following licences:

Rialto, Raynes Park, from Courtwood Cinemas, Ltd., for Homer Regent, Ltd.; Pavilion, Dorking, from Pinkus Segatow to Dorking Regional Theatre, Ltd.

# SOLDIER GUESTS AT BRISTOL KINEMA OPENING

## THE GLOBE RE-LIVES HISTORY

AMONG the invited guests of a large company present at the reopening, after rebuilding, of the Globe, Lawrence Hill, Bristol, on Saturday last, was a contingent of H.M. Forces.

Instead of the usual speeches the opening ceremony was performed by a trailer film which told the history of the house. Built originally in 1914, just before the Great War, the Globe entertained large numbers of Army and Navy men during that conflict. Those, the trailer explained, were the silent days of films, but the walls of the old house had often resounded with the popular war time songs of that period.

The opening of the new Globe found us again fighting for freedom, and the directors had the pleasure that afternoon of welcoming members of the present fighting force.

The whole of the front portion of the theatre has been re-built, while the stalls part of the auditorium has been remodelled. A balcony which will seat 300 has been installed, and the capacity of the house is now about 1,500. Comfort of patrons has been studied in every way. The scheme of decoration of the auditorium is in green and silver. Western Electric Mirrophonic is installed.

The proprietors are Globe Picture Theatres (Bristol), Ltd., and the house was designed by Alex F. French, F.R.I.B.A., a Bristol architect. The resident manager is J. E. Ward.

An architectural description of the Globe will appear in the IDEAL KINEMA pages in January.

# Guildford's Christmas Treat

## BIGGER THAN EVER THIS YEAR

Each year since he took over the Odeon, Guildford, E. Rhodes has organised a Christmas party for old folk and children on a very big scale, and this year, with the consent of the directors of the theatre, Mr. Rhodes is going ahead with a charity show that will rival even the successful peace time events.

A committee, of which the Mayor of Guildford (Ald. Tribe) is chairman, has been formed, and already a Christmas tree, holding over 400 presents, is on view in the theatre foyer. Ultimately these will be distributed to the child patients at the Royal Surrey Hospital, and other local institutions.

In addition to attending the stage and film show at the theatre on December 23, each of the 150 old folk who will be invited is to receive a ten shilling note.

The children and old folk will arrive at the theatre at 12 o'clock and will be entertained until early in the afternoon. Each child will receive gifts, and guests of honour will be Frank Forbes Robertson and his daughter, Peggy, who will entertain the gathering.

A novel feature of the arrangements is that local detachments of A.F.S. and the St. John Ambulance Brigade are regarding the event as an unofficial practice and will use their ambulances for the transport of old people and young children.


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*Northern Ireland*

# KINEMA LIGHTING PROBLEMS

## WHITE CINEMA CLUB DISCUSSION

### Presentation to J. H. Craig

**THE difficulty of obtaining authoritative rulings as regards the standard of illumination permitted in the external lighting of kinemas of Northern Ireland was debated last week by the White Cinema Club. Further decisions were also arrived at in respect to the establishment of a Benevolent Fund.**

War problems were discussed at the December meeting of the White Cinema Clubs in Belfast when Harry Wilton (president) was in the chair. James Curran and other members raised the question of external lighting of kinemas in view of the latest announcements that there would be some easing of the restrictions.

It was pointed out that the police each had different views on the extent of the lighting. Each officer in charge of a district and also wardens appeared to give different interpretations each time they called. It was agreed that the honorary secretary should write to the Ministry of Home Affairs.

A reply, it was stated, had been received from the Petrol Supply Officer in Belfast, stating that, owing to pressure of work, he was unable to receive a deputation of the Trade at the moment but would do so as soon as possible. It was stated, however, that members were receiving additional allowances but that there was room for further improvement. Attention was drawn to the position of sound engineers who might be held up owing to lack of petrol for their cars.

It was arranged that at the January meeting there should be a full discussion on the carrying into operation of the proposed Benevolent Fund, one of the suggestions was that exhibitors should be asked to devote some proportion from charity matinees run for various objects towards the trade's own fund.

On behalf of the Trade, Harry Wilton presented J. H. Craig with a gold Past-Secretary's badge in recognition of his years of valuable work for the Club.

In connection with the Conciliation Board, it was stated that matters were going along smoothly, but a legal interpretation was being sought on one or two points in the agreement.

# MANAGER LOSES APPEAL

## Reponsible for Advertising Contract

Harry Murray, in the Northern Ireland King's Bench Division, Belfast, lost an appeal which is of importance to kinema managers and owners.

Mr. Murray, who is manager of the Hippodrome, Belfast, appealed against a decree of £4 awarded by the Recorder of Belfast to J. W. Courtney and Co., Ltd., Amberley House, Norfolk Street, London, for advertising in connection with the Arcadia P. H., Colwyn Bay, North Wales, on trams there. Prior to coming to Belfast to the Hippodrome for the same owner Murray was at Colwyn Bay.

Appellant contended that he signed the contract personally, but on behalf of the proprietors of the picture house although these were not mentioned on the contract. The appeal was dismissed with costs.

*J. Archer, manager of La Scala, Glasgow, with the two pipers who appear nightly in aid of "Jock's Box," which provides comforts for Scottish troops*

# TRADE AIDS "JOCK'S BOX" FUND

## £100 Donation from Green's Circuit

The appeal by a Glasgow newspaper sponsoring a fund to send a Christmas box to every Scottish soldier on service has met with a most enthusiastic reception.

At La Scala, Glasgow, J. Archer had a novel and appropriate way of making collections for the famous Box. His effort consisted of nightly inviting soldiers to make the collections in the theatre, while two pipers rendered appropriate music from the stage.

This method was an enormous success, and was highly commended by Press and patrons alike for its appropriateness.

In the photograph Mr. Archer is seen with the two pipers beside a display in the vestibule.

As a result of Gerald Shaw's interlude last week in the Paramount Theatre, Glasgow, the collection reached the magnificent total of £249 18s.

The first donation from Green's circuit was £100, and Mrs. Clayton, of the B.B. Cinema, Greenock, is certain that she can realise £100 from her patrons.

Practically every kinema in the west is helping on the fund.

### LIBRARY TIE-UP

In connection with the release this week in Glasgow of "Wuthering Heights," a very attractive display of Brontë literature has been arranged in the Jeffrey Room of the Mitchell Gallery by John Dunlop, the chief assistant. This has proved a very valuable tie-up.

# ALEX KING OPENS THE ASCOT

## LORD PROVOST'S TRIBUTE

Last Wednesday afternoon Glasgow's latest super kinema, the Ascot, built under the supervision of George Urie Scott, was opened by Lord Provost P. J. Dollan. The platform party also comprised A. B. King, managing director; George Urie Scott, chairman; C. J. MacNair and Mr. Elder, architects; and R. Graham, manager.

Introduced by Mr. Urie Scott, the Lord Provost commented on the intimacy of the theatre, its beautiful appearance, and paid tribute to the craftsmanship of Glasgow workmen. It was obvious, he said, that, in addition to ships, Glasgow could also build kinemas.

He thought the Corporation would require to get some of the kinema magnates on the task of building houses for the people, as new kinemas seemed to spring up in a night. He thanked the directors for their generosity in donating the total receipts for that performance to the City of Glasgow Central War Relief Fund, and also thanked those in the kinema for contributing so handsomely to this deserving fund. In declaring the Ascot open he wished it every possible success.

A. B. King, in moving a vote of thanks to the Lord Provost, presented him with a fountain-pen and pencil as a momento of the occasion.

### A FREE TRANSLATION

Alan Kennedy, organist of the Regal, Glasgow, scored a big hit the other night when, in deference to Scottish opinion, he substituted different words for the popular song, "There'll Always be an England." His version of the concluding lines of the chorus are:—

"There'll always be a Scotland,
And England shall be free,
If England means as much to you
As Scotland means to me."

This national touch brought down the house at every performance.

# MRS. MARK OSTRER AT GLASGOW

## GUEST LAST WEEK OF CINEMA CLUB

### To-morrow's Dance

LAST Friday's luncheon of the Cinema Club at the Rhul was another very successful function. Over eighty members and friends met under the chairmanship of President Percy Gordon.

The guest of honour for the day was Karen Peterson, better known in kinema circles as Mrs. Mark Ostrer, who was playing the lead in a city theatre in "The Women." Introduced by Mr. Gordon, Miss Peterson thanked the Club for their hospitality in a neat and witty little speech.

The entertainment was provided by the Rev. J. M. Hadow, of Glasgow, described by himself as Scotland's only kilted clerical conjurer.

Congratulations were extended by the chairman to Alex King, who the previous day had celebrated 25 years in the business, which he entered when he opened the Lorne.

Alex, as usual in a witty manner, suitably replied.

Ritson Bennell, on behalf of the Club, thanked Mrs. Ostrer and said how delighted the members were to have had the opportunity of having her in their midst.

Mr. Gordon gave the details of the Club dance at the Grand Hotel on Friday evening, and urged the whole-hearted support of members.

# ANGLO-AMERICAN IN SCOTLAND

## A. E. Barnett's New Offices

The KINE. representative spent a pleasant half-hour the other afternoon with A. E. Barnett in his new premises at 236, Clyde Street, formerly the Glasgow offices of United Artists.

Mr. Barnett has found his business expanding so rapidly that he has been forced to take those larger premises which contain what is considered to be the finest film vaults in the city and, to the lay mind, appear ideally suited for A.R.P. purposes.

As everyone knows, Mr. Barnett is agent in Scotland for Anglo-American Films, which is already making arrangements for the first of the new batch of British National pictures, the first of which, the Tommy Trinder and Jean Colin film, "Laugh It Off," will be shown at the Paramount on January 10.

An interesting addition to Mr. Barnett's staff is his son David, who, for the duration of the war, is turning film salesman and is doing very well. Young David has stage ambitions, and for some time was with the Perth Repertory Company. He is still continuing his studies in elocution, and will shortly take the leading part in a dramatic entertainment in aid of Jock's Box in the Lyric Theatre, Glasgow.

*Northern Ireland*

# Interest Revived in S.O.

## COLISEUM REPLACES BURNED-OUT ALHAMBRA

THE whole thorny problem of Sunday opening will be debated again in Northern Ireland next month.

Application has been lodged at Armagh for the granting of licences for Sunday opening. It will be recalled that for many years the town enjoyed Sunday opening but following a campaign by the clergy and a plebiscite it was decided to withdraw the privilege.

With conditions changed and troops in large numbers being in the area it has been decided to follow up the War Office suggestion and ask for Sunday opening. The local authority has announced that it will hear the views for and against the proposal next month.

### Anglo-American

Anglo-American are the latest renters to open an office in Belfast, and Garfield Chambers, where it is situated, will soon be known as film house so many are the companies having their headquarters there. J. M. Ritchie, well known in Irish film circles, has been appointed manager.

### Cigarettes Appeal

Appeals are being made by both individuals and organisations to exhibitors to allow them to take up collections in kinema lobbies of cigarettes for soldiers and sailors. In most cases exhibitors are replying that they are taking up their own collections and forwarding them direct to a central authority.

### Alhambra Future

Deep regret is being expressed at the loss the entertainment world in Ireland has suffered by the destruction of the Alhambra by fire in North Street, Belfast. It is not known yet whether this popular house will be rebuilt during the war but in the meantime Messrs. Moore and Pounds have made arrangements for the Alhambra's activities to be transferred to the Coliseum where Frank Doherty will, as usual, be in charge as manager.

### Consolidation Act

In the Northern House of Commons approval has been given to a Bill which consolidates and simplifies the various Acts dealing with entertainment tax.

### FILM SOCIETIES BUSY

The Scottish People's Film Association had a very enjoyable evening last Sunday in the Grand Central Cinema, Glasgow.

Other film societies carrying on are the Lochaber Film Society at Fort William and the Ayrshire Film Society.

*Eire*

# "SECOND FIDDLE"

## "Back-to-Back" Sweeps Dublin

A month ago Desmond V. Rushton, enterprising publicity director to the 3,000-seater Dublin Carlton, persuaded Eveline Burchill, head of Dublin's premier dancing school, to co-operate with him in devising a stage show of "back-to-back" dancing to run with "Second Fiddle" (20th Century-Fox). The stage show, amusingly compered by Mr. Rushton—who managed to get members of the audience to dance on the stage, too—was so successful that the Carlton was packed for the first week of the picture.

The show was also put on as a cabaret at a large public dance in the Gresham Hotel. The new dance craze has now swept Dublin, and the film "Second Fiddle" has broken all box-office records at the Carlton, and for the first time in the history of the kinema a film has been retained for longer than a fortnight. It is still playing to capacity.

# *Extension of Evacuee Shows in Scotland*

## CHURCHES STILL FEAR S.O. LEGISLATION

So very successful has been the scheme to provide kinema entertainment for the evacuated school children that Alex King has completed arrangements for a further extension.

There are now twenty kinemas on the road, and at Christmas time remoter areas will be tackled. Already nearly 1,000 shows have been given since the scheme started two months ago.

Of the 100,000 youngsters entertained by those travelling kinemas, nearly 10,000 had never seen pictures before.

### New S.O. Protest

Notwithstanding that the general opinion of Scots exhibitors is that Sunday opening is a subject now past consideration, there are still some of the "unco-guid" protesting against any opening of Scottish kinemas on Sundays.

### Appeal to Prime Minister

The Emergency Committee of the United Free Church of Scotland, in a letter to the Prime Minister and Secretary of State for Scotland, states that the committee is deeply concerned at the proposal to open kinemas and theatres on Sundays. The letter points out that "This day is the one day in seven when the true morale of the country's people can be reinforced and strengthened, irrespective of whether we think of the citizens or the fighting forces."

*Some of the Eveline Burchill dancers rehearsing the new "back-to-back" dance from SECOND FIDDLE (20th Century-Fox), with Feggy Dell, star of Jack Hylton's band, at the piano, at the Carlton, Dublin*

MAURICE WILSON

# GRAND NATIONAL'S BIG OFFERINGS

## "The Stars Look Down"

## OUTSTANDING IN CURRENT TRADE SHOW SCHEDULE

**THE presentation this (Thursday) afternoon of "The Stars Look Down" represents the culmination of the successful five years' trading of Grand National Pictures. The association of the Trade show of this its most important subject with the date chosen for the Sales Convention which takes place on Friday and Saturday is particularly apt.**

JEFFREY BERNERD

A quartette of important subjects which Grand National is presenting during the current week commencing December 11 includes the long-awaited film version of A. J. Cronin's best-seller, "The Stars Look Down." There is every indication that this outstanding film, with its three co-stars, Michael Redgrave, Margaret Lockwood and Emlyn Williams, its strong supporting cast, and the lavishly constructed exteriors under the expert direction of Carol Reed, will prove one of the biggest pictures ever made in this country. The four pictures comprise:—

The re-issue of the Cicely Courtneidge success, "Soldiers of the King," in which she sings her popular number, "There's Something About a Soldier."

"The Stars Look Down," as already mentioned.

"Inquest," the popular stage play by Michael Barringer, in which Elizabeth Allan is starred, supported by Herbert Lomas and Hay Petrie.

"Happy Event," a pictorial record of the life of a young racehorse, told in Dufaycolor and enhanced by a typical commentary by the popular E. V. H. Emmett.

These four films represent as diversified a selection of entertainment as it is possible to imagine.

### Cicely Courtneidge Re-issue

The Cicely Courtneidge great success—the Gainsborough picture, "Soldiers of the King"—was Trade shown on Monday. This comedy, in which she is supported by Edward Everett Horton and Anthony Bushell, will always be remembered because of the fact that it introduced the song that has since become so closely associated with Cicely Courtneidge—it might almost be regarded as her signature tune—"There's Something About a Soldier." This rousing number, as well as the even more popular number, "Soldiers of the King," considered the finest military number ever written, make the re-issue of "Soldiers of the King" particularly in keeping with the mood of the moment.

"Soldiers of the King" is due for immediate release.

### A. J. Cronin's "The Stars Look Down"

The Grafton production, "The Stars Look Down," is in a class by itself. In bringing this really outstanding novel by A. J. Cronin to the screen, nothing has been spared—all the drama that made the story world famous has been retained.

The three principal rôles are in the hands of three young stars, who are at the height of their fame, Michael Redgrave, Margaret Lockwood and Emlyn Williams.

These three have been given a supporting cast which for experience and actual box-office value would be hard to beat in this country—Nancy Price, Edward Rigby, Cecil Parker, Milton Rosmer, Allan Jeayes, Linden Travers, George Carney, James Harcourt, Olga Lindo, David Markham, Aubrey Mallalieu, and Ivor Barnard.

Producer I. Goldsmith put the direction in charge of Carol Reed, the young British director, whose two pictures—"Bank Holiday" and "A Girl Must Live"—stamped him as definitely amongst the first directors in this country.

Authenticity being an essential for a picture of this type, the production unit, together with Michael Redgrave, spent several weeks in and around Workington photographing background shots, etc., of the pithead and village. These were afterwards reconstructed by the art director, James Carter, and resulted in the pithead and village street set at Sound City—considered to be the biggest set ever constructed in this country. The making of this film received an extraordinary amount of advance publicity up and down the country.

The story is, of course, well known. The battle between the hard-working, idealistic David and the unscrupulous, materialistic Joe Gowlan, with the shallow-minded Jenny dragging David down as soon as he gets to his feet, is A. J. Cronin at his very best—a standard that not even "The Citadel" surpassed.

"The Stars Look Down" is one of the strongest dramatic themes known to dramatists, and behind the drama of the human relationship there is, in this story, the ever-impending drama of the mine—that juggernaut whereby they all live. The actual pit disaster will be found to be one of the finest pieces of realism ever filmed.

"The Stars Look Down" is to be Trade shown at the Cambridge Theatre this Thursday at 2.30 p.m.

### Elizabeth Allan in Drama of Coroner's Court

The next Grand National Trade show will be the film version, by Charter Films, of the popular and successful stage play by Michael Barringer, "Inquest." This drama, which centres around a coroner's court in an obscure country district, stars Elizabeth Allan, with Hay Petrie, Herbert Lomas, Barbara Everest and Olive Sloane in support. It was directed by Roy Boulting.

The story deals with the coroner's inquest which is held as the result of village gossip following the death of the husband of the young and beautiful Mrs. Hamilton—played by Elizabeth Allan.

The coroner, played by Herbert Lomas, sees in this an opportunity to get the limelight of publicity on to himself, and makes the most of his chance—particularly as he has already made up his mind that Mrs. Hamilton actually had murdered her husband.

When a distinguished London K.C. arrives on the scene, the drama revolves around the battle between these two, each fighting for control of the court. The story takes an unexpected twist towards the end, which reveals the astonishing facts that lie behind the mystery of Thomas Hamilton's death.

"Inquest" is to be Trade shown at the Cambridge Theatre to-morrow (Friday), at 2.30 p.m.

*Continued in next column*

*A scene from INQUEST (Charter), starring Elizabeth Allan, with Herbert Lomas and Hay Petrie. Grand National will show this picture on Friday*

# *FIRST ANNUAL SALES CONVENTION*

### *Sales Force Views Cronin Super*

The whole of the sales force is in Town to-day in time for the show of "The Stars Look Down," at 2.30 p.m., at the Cambridge Theatre. It will also be present for the Trade shows of "Inquest," starring Elizabeth Allan, and "Happy Event," which are to take place at the Cambridge Theatre on Friday, December 15.

The Convention will be addressed by Jeffrey Bernerd and Maurice Wilson, when the results of the last year will be reviewed, and the future productions completed or planned will be outlined.

Grand National may well look back upon this, their first year, with every satisfaction, for they have firmly established themselves, although it has not been by any means the most propitious time for launching a new organisation.

"The Stars Look Down" is a picture of which, it is said, any distributor may well be proud and the fact that this Trade show finishes their first year promises well for the future of Grand National.

# FILM SHOWS FOR CHILDREN IN RECEPTION AREAS

### SCHEMES BEING CONSIDERED

In the House of Commons on Thursday, GEORGE ISAACS asked the Parliamentary Secretary to the Board of Education if he would consider providing portable kinema entertainment for the children in the evacuated areas in view of the difficulties of otherwise obtaining entertainment.

SIR EDWARD GRIGG said he was not aware that there were difficulties that prevent children in the evacuated areas from obtaining entertainment; but as to children evacuated from these areas concrete schemes were now being discussed with the Board of Education and the Ministry of Health. The practical difficulties were formidable, and complete schemes would be expensive. Until the further investigations now being made were completed, he could make no definite promise as to the outcome. All the Government Departments affected fully appreciated the importance of the subject.

*"THE STARS LOOK DOWN"*

*One of the huge sets erected for the screening of the Grafton Film version of A. J. Cronin's novel. It represents the pithead of a Cumberland colliery*

### Dufaycolor Film of a Racehorse

"Happy Event," which is being Trade shown with "Inquest" at the Cambridge Theatre, can best be described as the biography of a racehorse.

Told throughout by a combination of dramatic action and a commentary by E. V. H. Emmett in his own inimitable style, the film traces the life of a young colt from the time it is foaled to that happy day when it wins the Grand National.

This picture was actually the first feature film (its release length is 3,250 ft.) to be filmed entirely in Dufaycolor, and the beautiful tones of this colour system do much to enhance the entertainment.

"Happy Event" is an Anglo-French production produced by Leon Hepner. It was directed and edited by Patrick O'Brien.

# LOCKED DOORS VEIL FILMS SECRETS

### VISITORS BARRED FROM FOX LOT

### "The Grapes of Wrath"

BEHIND closely guarded doors the most controversial film which Hollywood has produced was recently completed by Twentieth Century-Fox.

It is John Steinbeck's novel, "The Grapes of Wrath," which many magazines and newspaper writers and organisations have predicted never would be filmed because of its frank and tragic revelation of conditions among the Okies. The Okies are the Oklahoma sharecroppers who migrated to California from the Dust Bowl, expecting to find a land of promise and who, according to Steinbeck, found only brutal maltreatment.

Twentieth Century-Fox studio heads ordered that no visitors whatsoever be permitted on the sets, and a cordon of officers has been posted around an outdoor location where an Okie camp had been built. Fearing that a new wave of protests might descend on them from Californians, studio executives instructed Director John Ford to take every precaution to keep secret the scenario treatment of Steinbeck's novel.

Shortly after "The Grapes of Wrath" appeared on the book stands it was purchased by Darryl F. Zanuck, Twentieth Century-Fox production chieftain. It was often reported during the weeks that followed that Zanuck had bought the story at the request of wealthy interests to shelve it and keep it from ever appearing on celluloid.

### "Little Old New York"

The first pretentious picture to go into production since the outbreak of war went before the camera recently when Alice Faye, Richard Greene, Fred MacMurray and Brenda Joyce reported at Twentieth Century-Fox for "Little Old New York." The production programme on this historical drama woven around Robert Fulton's trials and tribulations in building the first steamboat is proof Hollywood refuses to be frightened into curtailing big picture values.

The film has the longest shooting schedule Darryl F. Zanuck, studio production chief, has assigned a picture in more than two years. The story will be in production more than three months.

More than 75 sets have been constructed by 750 workmen who have been preparing for the picture for more than six months.

One of the biggest and most colourful sets ever built in all Hollywood—and certainly the largest maritime set in screen history—covers 15 acres. It faithfully reproduces the New York waterfront of 1807, including barnacle-covered wharf brick, stone and wood buildings, three huge three-masted sailing ships, 25 smaller craft and a part of the Hudson River.

### The Henies Evacuate

It may be many a long year before Sonja Henie and her family see Norway again, for Sonja has just completed evacuation of the Henie family from Oslo for the duration of the European war.

Sonja and her mother came back to Hollywood to start her latest picture, "Everything Happens at Night," on the last trip of the *Normandie* before it tied up for an indefinite stay in New York just a week before the war.

All plans for European tours which Sonja had nurtured have been thrown overboard, and instead of the annual three-month vacation in Norway which Sonja has always taken, she will confine it to America.

### "Blue Bird" Beauties

Painters have put the finishing touches to the largest interior set ever built at 20th Century-Fox, "The Land of the Future," for the Technicolor production of "The Blue Bird," which Walter Lang is directing with Shirley Temple in the key rôle.

The set is entirely surrounded by sky cyclorama stretching from set floor to ceiling. An artificial lake holding 15,000 gallons, included as part of set, has ingenious spillway effect that will make water seem to merge into sky.

Part of set is a 60-ft. galley in shape of a swan, with galley sails stretching to the set ceiling.

Equipment used to light the set uses as much electric current as a city of 55,000 inhabitants.

# *Four-Week Run of "Juarez"*

The fourth week of "Juarez" at Warner Theatre, again proved the amazing box-office potentialities of this subject. The only other pictures which have played four weeks or more at the Warner are "Confessions of a Nazi Spy," "Robin Hood," "Dawn Patrol," and "Angels with Dirty Faces."

The fact that "Juarez" has had to overcome black-outs, alternate closing hours and general war time restrictions makes its run all the more remarkable.

"Espionage Agent," starring Joel McCrea and Brenda Marshall, is scheduled to follow.

### Record Premieres

Records have been established by two new Warner Bros. productions, according to advices received from America by Max Milder.

"The Private Lives of Elizabeth and Essex," starring Bette Davis and Errol Flynn had its world premiere at the Boyd Theatre, Philadelphia, and was accorded by critics and public the biggest reception picture has had in that house.

In its first week it broke all previ records, and is being held over for th weeks to equally big business. Reco beaten included those established by "Ro Hood" and "The Old Maid."

### Queues for Cagney

Opening at the Strand, New York, James Cagney starrer, "The Roari Twenties," also created a new record, wi day and night queues stretching for tw blocks along Broadway.

Both pictures have already arrived i England, and similar success here is pr dicted by head-office officials who have see them. "The Roaring Twenties," which d picts the wildest era of New York after th Great War and up to the financial crash, i one of the Warner group to be Trade-show shortly.

THE STARS LOOK DOWN

# An Appreciation

In presenting "THE STARS LOOK DOWN" to the trade we offer our acknowledgments to all who were responsible for bringing this production to the screen—

To A. J. CRONIN whose original story offered such a wealth of material and such a breadth of canvas.

To I. Goldsmith, the producer for Grafton Films, who steered the whole production to completion.

To CAROL REED the director, who has transferred the novel to the screen without the loss of any of the drama that made the story world-famous.

To the cast—the stars, MICHAEL REDGRAVE, MARGARET LOCKWOOD & EMLYN WILLIAMS—the featured players, Nancy Price, Allan Jeayes, Edward Rigby, Linden Travers, Cecil Parker and Milton Rosmer, and the crowds of extras who brought to life the finely etched characters of the book.

To the technicians, cameramen, art director and sound engineers who made this achievement possible.

We gratefully acknowledge our indebtedness, and are proud to be associated with them in what is destined to prove one of the really great films this country has produced.

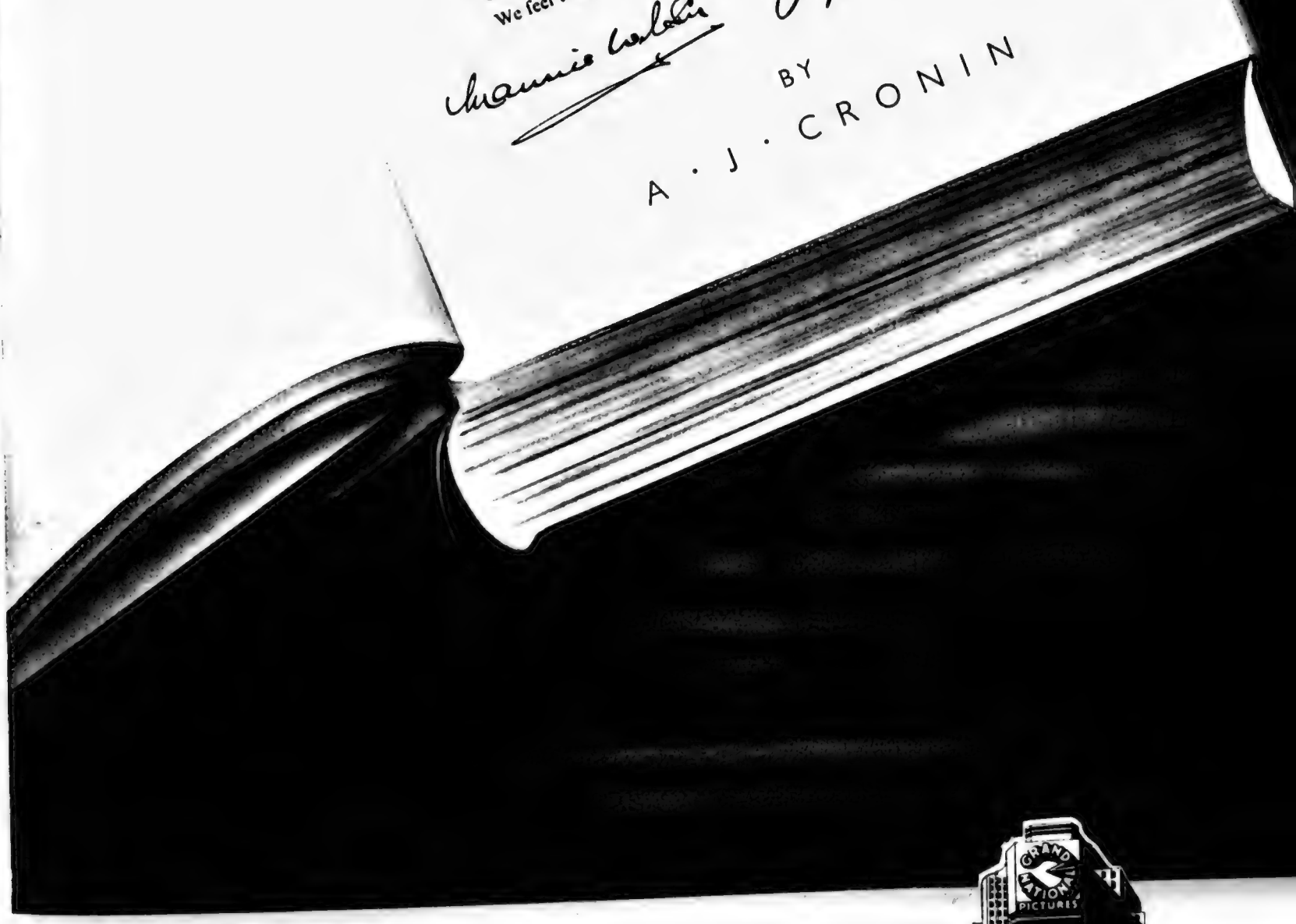
We feel that it is a privilege to offer such a picture.

Jeffrey Bernerd

Michael Balcon

BY

A. J. CRONIN



**TRADE SHOW:**
**CAMBRIDGE THEATRE**
**THURSDAY, DEC. 14th**
**At 2.30 p.m.**
*(All seats reserved and not transferable).*

GRAND NATIONAL PICTURES

**A GRAND NATIONAL RELEASE**

*Michael Redgrave as "David Fenwick"*

*Margaret Lockwood as "Jenny Sunley*

*Emlyn Williams as "Joe Gowlan"*

*Nancy Price as "Martha Fenwick"*

also in the cast

Edward Rigby as "Robert Fenwick" Cecil Parker as "Stanley Millington"
Linden Travers as "Laura" Milton Rosmer as "Harry Nugent".
Allan Jeayes as "Richard Barras".

ALEXANDER KORDA

# U-BOAT HUNTERS NEXT SUBJECT

## CONFERENCES WITH ADMIRALTY

AS exclusively reported in the KINE., the next subject to be made by Alexander Korda Film Productions will be of a propaganda character.

It is now announced that the company has been in touch with the Admiralty and there is the possibility of a film being made dealing with the hunting of U-boats. It is understood, however, that the subject will be treated in a more romantic style than was adopted with the successful "The Lion Has Wings," and that there will be less of the documentary about the production, although, of course, its full authenticity will be guaranteed. Work on the story is already in hand. It was anticipated that fuller details regarding the proposed film would have been announced this week upon Alexander Korda's return to England. Mr. Korda, however, has been held up in New York and the announcement on Tuesday of the death of Douglas Fairbanks, Sen., his associate in United Artists, will probably still further delay his return.

# GESTAPO FILM FOR M-G-M

## And the Crazy Gang in France

The next Gaumont-British-Gainsborough subject to go on the floor at Shepherd's Bush will be a screenplay by Sidney Gilliat and Frank Launder, entitled "Gestapo," based on an original story by Gordon Wellesley.

The film will star Margaret Lockwood and Rex Harrison. Well-known players already assigned include John Clements, and Naunton Wayne and Basil Radford, who will once again portray the amusing characters of Charters and Caldicott, the nonchalant Englishmen who scored such a success in "The Lady Vanishes."

"Gestapo" will be directed by Carol Reed, and is to be distributed by Metro-Goldwyn-Mayer by arrangement with Twentieth Century Productions, Ltd.

### Concentration Camp Comedy

"The Siegfried Line" is the subject chosen for the Crazy Gang's next film comedy, scheduled to go into production at Shepherd's Bush, immediately on completion of "Gestapo."

This is an original story by Ralph Smart and Val Valentine, and will provide the opportunity for the Crazy Gang, Nervo and Knox, Flanagan and Allen, Naughton and Gold, to be placed in a concentration camp, where disconcertingly they encounter 75 doubles of Adolf Hitler! The dialogue is being written by Marriott Edgar and Val Guest. The film will be directed by Marcel Varnel.

"The Siegfried Line" is being made for distribution by General Film Distributors.

Both films will be produced with Maurice Ostrer in charge of production and Edward Black as producer.

# LEGERAN UNIT WITH B.E.F.

## Bairnsfather in Charge

Legeran Films, the new Zoltan Korda-Josef Somlo company, who are making "Old Bill and Son" from a story by Bruce Bairnsfather, have, by permission of the War Office, sent a camera unit to France.

The unit, under the direction of Bruce Bairnsfather, left on Monday to shoot locations, with the B.E.F. Jack Whitehead, who is cameraman, was, it will be recalled, arrested by the Gestapo while shooting location scenes in Germany for M-G-M some two months prior to the outbreak of hostilities. Other members of the unit are D. Hatchard, Hentry, Creer and Derek Twist.

Ian Dalrymple is directing this topical subject, which not merely recaptures the well-known character for the screen, but additionally this will be the first film to record the war, as it is, for audiences all over the world. For this reason the unit has received the full co-operation of the War Office.

Interiors will commence on January 1 at Isleham, and work is now in hand on the various interior settings.


## EXHIBITOR EPISODES

**There was once an Exhibitor who wanted the Best Sound. He Added it All Up and then took away the Figure he First Thought Of. He found he could get Seventeen different kinds of Sound Cheaper than Western Electric, but with all of them He Had to Do the Worrying. So he said to himself, Shucks, also Pooh, there are Plenty of W.E. Engineers to the Square Mile, let them Worry. So he installed Western Electric and led a Happy Life.**

*MORAL: He that Worrieth while Western is at Hand is not Wise.*

Western Electric MIRROPHONIC SOUND SYSTEM


# B.K.S. Refresher Courses

## CONTRASTS IN NEW FORMBY FILM

### George in U-Boat Sequence

Last week, action on "Let George Do It" was concentrated on the largest set yet to be featured in any Formby comedy—a magnificent hotel ballroom set, in which a lot of the action takes place, including George's rendering of a new song hit, "Oh! Don't the Wind Blow Cold."

From the glittering spectacle of the luxurious ballroom, the cameras were wheeled on to more sinister sets representing faithfully the interior and exterior of a German U-boat and there was not a single actor involved in this sequence who did not express the thought, "I would hate to be in one of these things when our boys start dropping depth charges around it."

Marcel Varnel will complete "Let George Do It" three or four days before Christmas.

## DECISION AT MONDAY'S MEETING

Views of the members of the British Kinematograph Society on the possibility of continuing refresher courses as last year will be sought at next Monday's meeting of the Society at the G.-B. Theatre, Wardour Street, at 6.45 p.m.

It has been suggested that, in view of the great success of those refresher courses held last session (when the subjects covered included film processing, studio lighting, and kinema mechanics), certain of the courses provisionally arranged for the current session might, notwithstanding present circumstances, still be held.

At this, the first war time meeting of the B.K.S., A. G. D. West, M.A., B.Sc., will present his presidential address, entitled "Recent Technical Progress in the Film Industry." Light refreshments will be served from 6.15 p.m.

It is hoped that it will be possible to continue monthly meetings as in the past.

*London*

## Showing Next Week

**Astoria.**—"Miracles For Sale" (M-G-M) and "The Missing People" (Grand National).
**Dominion.**—"When To-morrow Comes" (G.F.D.) and "Devil On Wheels" (Warner).
**Empire.**—"At the Circus" (M-G-M).
**Gaumont.**—"In Name Only" and "The Day the Bookies Wept" (RKO-Radio).
**Leicester Square.**—"Come On, George" (A.B.F.D.).
**London Pavilion.**—"Eternally Yours" (U.A.).
**Marble Arch Pavilion.**—"The Man in the Iron Mask" (U.A.).
**Metropole.**—"Blackmail" (M-G-M) and "Young Man's Fancy" (A.B.F.D.).
**New Victoria.**—"When To-morrow Comes" (G.F.D.) and "Devil On Wheels" (Warner).
**Odeon.**—"The Underpup" (G.F.D.).
**Regal.**—"The Middle Watch" (A.B.P.C.).
**Ritz.**—"Thunder Afloat" (M-G-M).
**Warner.**—"Espionage Agent" (Warner).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*C. E. Stead organised a civic and military night during his presentation of THE LION HAS WINGS (United Artists) at the Odeon, North Finchley. The Mayor presented prizes to winners of a talent competition and also appealed for contributions to his Comforts Fund*

# Showmanship in War Time

## KINEMA CONVOY SYSTEM—"IRON MASK" MISHAP—AIR FORCE CHIEFS PRAISE VICTORIA DISPLAY—A BRIGHT "DARK VICTORY"—A FOYER MUSEUM—TOPICAL THROWAWAYS

**THE announcement by the Home Office of relaxation of the severe lighting restrictions will be heartily welcomed by kinema managers, whose showmanship instincts in the direction of illumination have had to be sternly repressed during the black-out period.**

**What is needed now is some uniformity of action in interpreting the relaxed rules, for nothing is so annoying as to find one officer passing a lighting scheme as O.K. and another within a few days prohibiting it.**

**The difficulty of measuring a maximum brightness of 0.02 foot-candles and the definition of "inconspicuousness at 100 ft." are likely to provide lively discussion between showmen and over-cautious police officers.**

ONE of the most ingenious "black-out" stunts yet encountered has been evolved by H. B. Harris, of the Tudor, Nottingham, by the formation of the Tudor Convoy Club. The idea, which has found ready support in the West Bridgford district, is the appointment of convoy officers to conduct parties of would-be patrons to the theatre. The inducement to undertake this duty is free admission while escorting a "convoy" of at least six persons, attendance of which must be previously notified to Mr. Harris. Application forms for appointment of convoy officers, who must be thoroughly conversant with their district, were freely distributed by Mr. Harris, who also is considering the giving of other privileges to persons collaborating with him in the stunt.

### Hospital Night for Cavell Film

VISITORS to the Odeon, Camberwell, during the presentation of "Nurse Edith Cavell" were attracted by the particularly arresting lobby display comprising a large painting of Anna Neagle, with flags of the Allies in the last war draped around. At each side stood a lay-figure of a nurse in uniform. The picture and the display naturally intrigued patrons, as the Odeon is only a few yards from King's College Hospital, members of the staff of which cordially availed themselves of an invitation to be present extended by manager Leslie V. J. Burns.

### Commissionaire's Many Roles

BEING a kinema commissionaire is not all beer and skittles, but if you like the job and have a penchant for dressing up there is quite an entertaining—and sometimes even a thrilling—side to the work. So Commissionaire Arthur Harper, of the Odeon, Exeter, will tell you. He has been almost everything, from Mickey Mouse to "The Mikado."

An ex-Service man, Commissionaire Harper helped Harry Clare, Odeon manager at Exeter, in a publicity stunt for "The Man in the Iron Mask." Harper found this part the most thrilling of his kinema career to date, for the exact replica of the mask did its work only too well—it refused to come off on one occasion. By some means the locking apparatus declined to respond to the overtures of the key, and Harper began to conjure up visions of emulating the unfortunate Philippe in being condemned to wear the mask for the rest of his life. Happily, the mask was not of iron, and the locking device succumbed to forceful action, much to the relief of Harper.

During the screening of "Men With Wings" Harper appeared in the full kit of an aviator and was the envy of his outdoor colleagues, for the showing of the picture coincided with some very cold weather, and while others were shivering Harper was cosy and comfortable. But the tables were turned later, when, during the screening of "Q Planes," he donned the self-same outfit in a temperature round about the 80's!

### A Dignified Display

IF there is one thing that confuses the man in the street and also, I think, the man in the other Services, it is the badges of rank in the R.A.F. Reg Sowden, of the Metropole, Victoria, S.W., seized upon this point in his publicity for "The Lion Has Wings" and arranged with a firm of military tailors to display in the vestibule a case showing insignia and badges of the various ranks in the Air Force.

It was described as "a most dignified exhibit" by one of the many hundreds of patrons who examined the display, which also included over fifty large coloured photographic enlargements depicting R.A.F. work in all its phases. During the week many distinguished people visited the theatre, including H.R.H. Princess Mary, Lord Halifax (Foreign Secretary), Walter Elliot (the Minister of Health) and hundreds of officers and men of the Services, especially, of course, the R.A.F. Last week Mr. Sowden was showing "Professor Mamlock," and in order to whet the appetites of potential patrons reprinted Guy Morgan's eulogy and description of the film which appeared in the *Daily Express*.

### A Personal Tribute

AN authentic tribute to the entertainment at the Regal, Margate, is embodied in a Press advertisement announcing "Military Nights." The display advertisement uses a "boxed" letter to mother, telling how the writer (a member of the Services) "had a grand evening yesterday—afternoon tea at the Regal Café, a first-class show in the kinema—and supper in the café." The announcement ends with: "Friday night is Military Night. Community singing with the Regal grand organ."

### "NURSE EDITH CAVELL" (RKO-Radio)

*This attractive lobby display at the Odeon, Camberwell, was particularly significant in view of the visit to the theatre of the staff of the neighbouring King's College Hospital*

### Dark Victory Over Black-out

CLEVER use was made of the title of the film "Dark Victory" during its recent screening at the Regal, Rochdale, the manager of which, Reginald Jordan, plugged its application to various commodities to defeat the black-out.

For example, he arranged several shop displays tying-up with electric torches, and the art cards led off with slogans similar to this: "Just as a torch illuminates the darkest black-out, so does the performance of Bette Davis flame like a brilliant beacon in 'Dark Victory,'" etc.

Other stores co-operated with gowns, hairdressing, travel, furniture, toilet requisites, and so on, and all the displays were supported by stills illustrating appropriate scenes from the film. A series of special slides shown two weeks prior to playdate supported the campaign, which was still further helped by the distribution of 5,000 illustrated handbills.

### Odeons Entertain Civic Chiefs

WHILE showing "The Lion Has Wings" at the North Finchley Odeon, C. E. Stead, runner-up in the KINE. showmanship competition last year, organised what was virtually a Military Night—the first of a series he has planned. On the Friday Councillor J. Hugh Jones, Mayor of Finchley, attended to present the prizes to winners of the first military talent contest Mr. Stead has organised, and after doing so he appealed to the audience (which included many men and women in uniform) for support for the local Comforts Fund. In addition to appealing for plenty of woollies, the Mayor referred to the collecting barrel placed by Mr. Stead in the foyer.

Another Odeon, at Muswell Hill, had the honour of a civic visitor during the showing of "Lion Has Wings," in connection with which Frederick C. Self persuaded the Mayor of Hornsey personally to address the audience. He attended in his chain of office, and accompanied by the Town Clerk and men from the Balloon Barrage Section of the A.A. Forces.

*Commissionaire Harper, of the Odeon, Exeter, as THE MAN IN THE IRON MASK (United Artists)*

### Museum Exhibits as Publicity

MORE use might be made of the treasures in local museums for the publicising of suitable films. Given proper guarantees as to safe custody most curators will willingly loan exhibits. Recently, while showing "The Four Feathers" at the Regis, Hull, S. Goodson availed himself of the co-operation of the local museum, obtaining the loan of swords, spears and other weapons actually used during the Egyptian campaign, which contributed to a most interesting foyer display.

Mr. Goodson also adapted the M-G-M front-page advertisement in the KINE. to his advertising by hanging in the foyer a series of miniature barrage balloons, each bearing the name of a forthcoming film. A card announced "Barrage balloons protect you; Regis films attract you." Another interesting stunt from the same hall is music with colours, each number receiving a *signature* colour. Although the music chosen is old and popular enough to be instantly recognised, the colour lighting of the stage provides a key to the title. For instance, "Red Sails in the Sunset" is given a red stage, a blue stage accompanies "Alice Blue Gown," and purple heralds the popular "Deep Purple."

### Intriguing Handbills

I THOUGHT it would take more than war conditions and the black-out to prevent R. Clement Arscott, of the Leytonstone Rialto, continuing his series of bright, unusual advertisements. Black-out regulations have rather cramped his style, but he now concentrates on handbills, posters and newspaper advertisements, with very satisfactory results.

Modelled on those broadsheets headed "Hitler's Will," and so forth which have lately been on sale in the streets, one of his efforts, titled "Hitler's Dream," amusingly epitomises Hitler's recent career, and

states that he has two ambitions. The first one, to eat his Christmas dinner in London, seems unlikely to be fulfilled; the second was to see "The Return of the 'Cisco Kid" at the Rialto—also a hopeless wish. These 8vo. handbills were eagerly snapped up in the main shopping streets of Leytonstone, and were all the more effective because they had to be read carefully before one realised it was a publicity effort.

### Successful Topical Stunt

SEEING the news that Harry Fleming, survivor of the *Rawalpindi*, had returned to his home in Bethnal Green, Ken Rowland, of the Forester's (an Odeon Hall), immediately contacted the local hero, with the result that two nights later Steward Fleming (one of the ten men shown in the current newsreels) was introduced to picturegoers on the stage of the Forester's, and persuaded by manager Rowlands to give an account of his ordeal. Mrs. Alice Fleming, whom he married only five days before sailing last September, was in the audience with many of their friends and neighbours, and the stunt proved tremendously popular.

In the same week Mr. Rowlands had the Mayor of Bethnal Green and a party of local councillors to see "The Lion Has Wings." Unfortunately, it was found after the show that some local Hitler had annexed the mayoral car, which had been left near the hall (where there is no park). It is still missing.

### Double-purpose Publicity

AN advance lobby display for "Nurse Edith Cavell" (RKO-Radio), at the Majestic, Staines, served a double purpose of drawing attention to the forthcoming film and securing contributions for the British Red Cross and the St. John Ambulance Brigade.

The display was constructed largely by Manager C. A. Chalk and his staff. It consisted of a German prison cell, with a life-size model of Nurse Cavell.

A small altar with cross and candles had upon it a collection box, which when opened was found to contain over £10.

A card bore the following message:—

"Dedicated to the memory of an heroic life given in the struggle to save others. Your contributions will go to the Lord Mayor's Appeal for British Red Cross Fund and St. John Ambulance Brigade."

### Dance Frocks for Smart Girls

AN attractive tie-up with a large dyers' and cleaners' establishment enabled H. H. Wells, at the New Palace, Nuneaton (an Emery Circuit house), to secure bright publicity for "Three Smart Girls Grow Up" (G.F.D.).

The display consisted of dance frocks of pleasing colours, and a large cut-out of Deanna Durbin. With them were stills and an art card, bearing the words "All Smart Girls bring their dance frocks here to be cleaned. 'Three Smart Girls,' featuring Deanna Durbin, is shown as the New Palace all this week."

### Friday Night is 6d. Night

FRIDAY business, the bugbear of many managers, is in a number of towns less bad than it was owing to Friday being pay-night among the troops stationed in the district.

Even thus, some stimulation is required, and A. Allen Toy, manager of St. John's Kinema, Worcester, has adopted the expedient of admitting Service men to any seat in the house on Friday night for sixpence.

His offer has received the grateful appreciation of the Officer Commanding at the local barracks, who has placed the "par among "Orders."

As a result Friday business is picking up, and the slump induced by the bla[ck]out and early cessation of transport is [con]siderably lessened

### Civic Guests at Widn[es] Charity Show

More than £50 was raised for the N[ur]s[es'] House, Widnes, at a special performan[ce] the Empire, Widnes, of "The H[ou]s[e] master." The Mayor and Mayoress members of the Widnes Town C[ou]n[cil] attended.

Tributes to the directors of the E[m]p[ire] W. Dawson (manager) and E. We[st] (manager of the Picturedrome, Widnes) their part in the organisation of the c[on]t were paid during the evening, and Ar[th]u[r] Sydney, Liverpool manager of A.B.F.[P.] was thanked for loaning the film.

### TEST WARNINGS

Slides announcing a series of Tuesday morning tests of air raid warning signals to be made in Bristol are to be displayed by local exhibitors the day before they take place.

WELCOME!

In such times as the present we all look forward to a friendly gesture, a sympathetic word and a warm welcome, and where should this be expected more than at the place where we go for our entertainment, and this welcome can appear very warm with the assistance of attractive displays in vestibule and corridors which at the same time push your forthcoming attractions.

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*The Observation Window*

# Usherette-Projectionistes

## AN ASTOUNDING P.O. REPORT

### Synchronising Flash Bulbs

INFORMATION came to me the other day which, if at all symptomatic, suggests that projectionists' duties do not widely appeal to the usherette transferred to the duties of the bio-box. An usherette who had been eager to try her hand at the new work was very definite at the end of her trial week, that she would not carry on. The work was hard, and leisure was very scarce, while the imprisonment within the box following the wider range of the theatre was too restrictive.

THE other side of the picture was provided by a chief who tried out one of the girls from the auditorium. "Another week and I should have gone 'nuts,'" was his comment. The girl he had on trial resented doing work which soiled her fingers, was careless in simple bench jobs, and thought that she could spend most of the time looking at the picture on the screen.

COMPLAINTS regarding the disturbance of wireless sets at Topsham, Devon, had a sequel at a meeting of the Topsham Parish Council on Monday of last week. It was stated that an examination had been carried out by a Post Office engineer, whose verdict was that wiring between the generator and the projector at the kinema was responsible for the interference, and needed renewing. On the recommendation of the Public Hall Committee it was resolved that certain repairs should be carried out to the aforesaid wiring.

THE whole idea flabbergasted me, and I took counsel with electricians of my acquaintance, who declared that what was suggested was impossible in electrical faults. Topsham, according to the supply companies' list, is 230 volts A.C. Thus the generator referred to must be a rotary convertor giving, I should say, 50/70 volts for the arc circuit.

IT follows that, as this circuit is the D.C., no fault on the wiring between projector and generator could have any disturbing influences upon local wireless sets.

THE fault might possibly be in the convertor itself, for if the D.C. commutators need attention or should there be a short on the slip rings, this might readily cause a ripple or a hum on the incoming supply mains. The rectification of this fault is a simple matter requiring normal maintenance, or alternatively some form of choke. The P.O. engineer may have been mistaken in the circuits when searching for the cause of the trouble.

THE latest application of the thyratron is in firing flash-bulbs for high-speed colour photography. In the photographing of rapid motions, necessitating exposures of as little as one-thousandth of a second to "freeze" the action, a large number of flash-bulbs is needed, and by ordinary means the securing of exact synchronism between the camera shutter and the bulbs is exceedingly difficult, since the focal-plane shutter takes 3 milliseconds to cover the plate, and the firing period of the lamps is only 30 milliseconds.

ACCORDING to *Photo Technique* therefore, G.E.C. of America produced a thyratron-controlled relay, capable of firing as many as 120 bulbs, wired in series-parallel on the 110-volt mains. The relay is actuated by a 4½-volt battery, taking negligible current. Tests showed that accuracy of timing was obtained to within one millisecond. J. BENSON.

# LONDON SYMPOSIUM ON PROJECTION TROUBLES

## UNSTEADINESS AFTER RACKING—NOISY INTERMITTENTS—CHAUFFEUR-PROJECTIONISTS—BADLY FITTING SLIDES—CERTIFICATES ON THE TABS

**A NUMBER of interesting technical points emerged from the general discussion at Sunday week's meeting of the London Court of the Projectionists' Guild in response to an invitation from the General Secretary, F. H. Woods, to bring forward difficulties in working.**

E. Trimmer stated that with his projectors he experienced unsteadiness when the racking lever was in the lower position; he suggested that the cause was probably the weight of the cam on the cross. R. H. Cricks mentioned that one cause of unsteadiness on certain projectors was that the motion box rotated for racking, not on the sprocket centre, but on the cam centre; consequently at bottom rack there was an inch of film unsupported between the gate and the sprocket.

Mr. Perry mentioned that unsteadiness on the Simplex might be caused, not by the intermittent, but by wear on the intermittent shoes. This did not apply to all projectors—the Ross, for example, had rollers.

E. B. Lee asked why Ross advocated letting these rollers run dry. Mr. Woods thought there was a tendency on the part of the projectionist to over-oil, and on that part the oil hardens in the heat. It was quite sufficient to rub a rag on the part every time the projector was laced.

### Noisy Running

A. C. Polyblank mentioned that if he adjusted the gates of his Ross machines to give a steady picture, the film was noisy on the intermittent. The rollers, he found, needed adjustment for varying thickness of film. C. E. Andrews advocated wood skates instead of steel. F. H. Woods suggested that film noise would be reduced if the top roller were set higher on the gate; he suggested that a noisy intermittent could often be quietened by using heavier oil. R. H. Cricks recalled that in an experimental motion he had provided oil cushioning, by drilling intersecting holes from the cam recess and the cam face; as the edge of the recess moved across the cross radius, oil was forced through the holes, so providing a small jet of oil to counteract the hammering of the cross.

G. J. deWan mentioned a curious example of film damage he had experienced. After a fortnight's run of a copy he discovered a minute hole appearing in the bottom right-hand corner of the frame. Investigation showed that inside the flange of the intermittent sprocket the nickel was raised up, and was punching the film at every revolution.

E. Trimmer recalled having had take-up trouble on fitting new washers to the friction. He was advised to soak the discs in oil. G. J. deWan mentioned that a new principle had been introduced in America, on the lines of a fluid flywheel.

### Chauffeur-Projectionists

A member drew attention to a new menace: the chauffeur-projectionist. A number of wealthy people with portable projectors installed employed their chauffeur to run the machine, and the speaker had found that copies run in this fashion had been returned covered with oil. One chauffeur had asked him whether oil was put on the film to stop it making a noise in going through the projector?

F. H. Woods pointed out that it would be unreasonable to expect such people to employ a skilled projectionist. The Guild, it was suggested, might write the K.R.S. on the subject. S. T. Perry recalled having visited a large house to report on film scratching that had occurred in similar circumstances; he had found the chauffeur-projectionist a very conscientious man, quite upset about the damage, which was ultimately found to be due to the faulty design of the portable projectors, film rollers not being recessed. A suggestion that the Guild might provide projectionists on demand for such shows was thought impracticable

### I.A.T.S.E. Demands

Mr. Perry mentioned that at the World's Fair, New York, the I.A.T.S.E. had required the projectionists,even of 16-mm. films, to be union members. A. C. Polyblank suggested that Guildsmen might well interest themselves in local organisations having 16-mm. projectors, and demonstrate that a professional projectionist can give a 100 per cent. better show even on these small machines than an amateur.

C. E. Andrews raised the question of slides. In various kinemas the slide rarely fitted the screen, and slides were rarely masked to the correct three-to-four proportion. S. A. Stevens distinguished between slides used, for instance, to illustrate lectures, and those for the kinema; the latter were usually wrongly proportioned and badly designed.

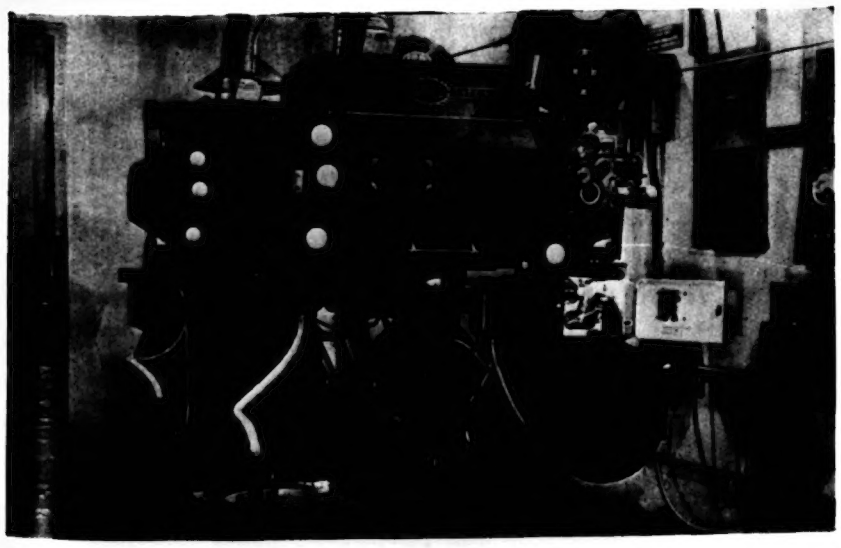
"When sound came in, showmanship went out," quoted Mr. Perry; projectionists simply did not trouble about slides. C. Norris mentioned some experiments he had made with his Brenograph, which he offered to demonstrate to the Guild if it were possible to arrange a visit to his theatre, the Troxy, Commercial Road. Most slides were still shown under the same conditions as thirty years ago.

### Certificates on Tabs

Arising out of this discussion, a member mentioned that he never showed the censor certificate. His attention was drawn to regulations, which generally required the certificate to be shown actually on the screen, and not on the tabs. Mr. Perry pointed out that his company (M.G.M.) allowed for this by providing 14 ft. of certificate, of which 4 ft. could be shown as the tabs opened.

W. V. deWan commented on a fault he had found in his metal screen, which, when viewed from the extreme sides, was not quite flat. It was suggested that, some time after installation, the straining of the various sections should be re-adjusted.

# THIS WEEK'S PROJECTION ROOM



*Equipment installed in the Viking, Largs, includes Kalee "12" Projector heads and stands, Kalee Regal type NL arcs and stands, and Western Electric K 30-NS Sound System*

SHIP CARBONS

# THE GUILD IN WAR TIME

## London Court's Benevolent Efforts

On general matters, Stanley Perry, A.R.P.S., the President, stated that he had been recently assured by a prominent member of the C.E.A. that there was at the moment no need to worry about the woman projectionist problem, which was not yet likely to affect the Guild. In war time, continued Mr. Perry, all the Guild could do was to consolidate its position; C.E.A. branches were increasingly well disposed towards the Guild. He believed that the postponed meeting to consider the training of projectionists would soon be held.

*S. T. PERRY*

The Chairman stated that the Court was anxious to have a list of unemployed members, to fill any vacancies caused by projectionists being called up.

W. V. deWan raised the question of the Court Benevolent Fund; he pointed out that it was unlikely that the customary dance could be held this season, and this would result in a serious loss to the fund. C. E. Andrews, a member of the dance committee, stated that the last dance had shown a profit of £88—a record figure.

Replying to questions, Mr. deWan stated that there had been a number of calls on the fund recently. In the case of the death of a member, the widow had received a cheque for £5. The fund was, of course, restricted to the London Court.

In response to requests for suggestions for aiding the fund, E. Trimmer suggested that members be invited to subscribe an amount equal to what they would otherwise pay for a dance ticket. S. A. Stevens recalled that some time back a Liverpool member had been aided, so setting an example to other Courts; he urged that details of the fund should appear in the *Journal*. Mr. Perry suggested that members might, after Christmas, find some small objects for which they might have no use, but which could be raffled.

# FAST EMULSIONS

## THE EFFECT OF TEMPERATURE

A paper from the Kodak Research Laboratories, printed in the *Photographic Journal*, relates to a little-known factor in emulsion making: the effect of the gelatine upon speed, and of the temperature and time of the finishing operation, both in relation to grain size.

The results of previous papers are quoted to show that while, over a certain range, the speed of an emulsion decreases with decreasing grain size, a point is reached where the gelatine is apparently unable to sensitise the silver halide over the large surfaces possessed by fine-grain emulsions (the aggregate surface of the grains increases exponentially with an arithmetical decrease of the average grain size). The grain sensitivity affects not only the H. and D. speed, but also the gamma.

A number of high-speed emulsions were prepared, of two types. From every emulsion samples were taken for coating at 40 deg. C., while others, after heating for various periods at 60 deg. C., were coated at 41 deg. or 42 deg. C.

It was found that during heating from 40 deg. to 60 deg. C. the H. and D. speed starts to increase; at 60 deg. C. the emulsion is still very unstable, but after ten minutes at this temperature it becomes more reliable. The sensitivity factor of the gelatine diminishes rapidly with increasing total surface of the silver halide grains, but the speed of the smaller grained emulsions increases more during finishing than that of the large-grained emulsions.

The investigation shows a decided difference between finishing of small- and large-grain emulsions. The gradual change with average grain size during finishing, however, indicates that there is a phenomenon other than that causing the relatively rapid drop of the sensitivity factor of the gelatine in the finer-grain emulsions of the series.

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# APOLLO'S MUSICAL APPEAL

## Len Hobbs at Erdington

W. R. Fletcher, manager of the Apollo, Erdington, Birmingham, is also an A.R.C.O. His strong interest in his earlier profession is evident in a letter he writes to tell me that the kinema is "still making a big feature of the old Compton war-horse" in spite of the general organistic doldrums.

Len Hobbs, formerly of the Rink, Smethwick, has been playing at the Apollo since his axing by G.-B. He is allowed time for interludes at every possible performance, and manager Fletcher says he finds that a ten-minute sing-song is the most popular item in the programme. A. W. O.

# NEW PATENTS

*These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription, £2 10s.).*

**Applications**

29276.—M. Becker. Method of and means for direct printing of photographic and kinematographic copy films in colour. November 3.

29335.—Cinecolor, Inc. Colouring photographic images. November 3.

29336.—Cinecolor, Inc. Toning photographic images. November 3.

29891.—Philips Lamps, Ltd. Double installations for the projection of kinematographic pictures. November 11.

29990.—L. G. Pimblett. Apparatus for screening projected film pictures. November 13.

29991.—L. G. Pimblett. Apparatus for screening projected film pictures. (Cognate with 29990.) November 13.

# MUSIC FOR JANUARY 15 RELEASES

## Compiled by A. W. OWEN

**"JUAREZ" (Warner)**

CERT. A. 9,526 ft. Reg. No. F.1971. Reviewed in KINE. June 22, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Paul Muni, Bette Davis, Brian Aherne.
ATMOSPHERE.—Historical costume drama set in the eighteen-sixties, re-enacting Napoleon the Third's unsuccessful attempt to usurp power in Mexico.
ORGAN.—"Pomp and Circumstance" Marches, No. 2 in A Minor, Elgar (Novello), with adaptation from special organ arrangement or orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.1801 (B.B.C. Symphony Orchestra).

**"WHEN TO-MORROW COMES" (General F.D.)**

CERT. U. 8,250 ft. Reg. No. F.2362. Reviewed in KINE. October 26, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Irene Dunne, Charles Boyer.
ATMOSPHERE.—Romantic comedy-drama, the love story of a famous pianist and a waitress, which has a serious ending after a long sequence of idyllic interludes.
ORGAN.—"Siegfried Idyll," Wagner (excerpt) (N.C.), or "Idylle," Elgar (Novello), both adaptations from piano-solo arrangements.
NON-SYNC.—"Siegfried Idyll," recorded on H.M.V. D.B.2634-5 (excerpt), or "Idylle" (Elgar), recorded on H.M.V. B.2263 (organ).

**"QUICK MILLIONS" (20th Century-Fox)**

CERT. U. 5,523 ft. Reg. No. F.2361. Reviewed in KINE. October 19, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Jed Prouty, Spring Byington.
ATMOSPHERE.—Domestic comedy-drama, the latest of the "Jones Family" series, which illustrates the humour and hazards of Arizona gold prospecting.
ORGAN.—"Golden Rain," Valse, Waldteufel (Ascherberg) with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.3894 (orchestra).

**"INSPECTOR HORNLEIGH ON HOLIDAY" (20th Century-Fox)**

CERT. A. 7,872 ft. Reg. No. Br.Dr.2450. Reviewed in KINE. October 12, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Gordon Harker, Alastair Sim.
ATMOSPHERE.—Riotous comedy-crime drama, one of the "Inspector Hornleigh" series.
ORGAN.—"Slavonic Rhapsody," Friedmann (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick F.3232 (orchestra).

**"THESE GLAMOUR GIRLS" (M-G-M)**

CERT. U. 7,081 ft. Reg. No. F.2352. Reviewed in KINE. October 5, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Lew Ayres, Lana Turner.
ATMOSPHERE.—Light comedy in collegiate and society settings, with a theme which seeks to point the part that money and ancestry are not everything in life.
ORGAN.—"Glamorous Night" Selection (excerpts), Ivor Novello (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. 2756 (Drury Lane Orchestra).

**"GRACIE ALLEN MURDER CASE" (Paramount)**

CERT. A. 6,755 ft. Reg. No. F.2024. Reviewed in KINE. June 29, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Gracie Allen, Warren William, Ellen Drew.
ATMOSPHERE.—Comedy crime melodrama written round the star. Opening sequences are in staff picnic settings.
ORGAN.—"Woodland Pictures," Suite, Fletcher (Hawkes), No. 1 only, with adaptation from the orchestral piano-copy.
NON-SYNC.—As organ, recorded on Columbia D.X.465 (Military Band).

**"MISSING PEOPLE" (Grand National)**

CERT. A. 6,322 ft. Reg. No. Br.R.1902. Reviewed in KINE. May 25, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Will Fyffe, Kay Walsh.
ATMOSPHERE.—Murder mystery melodrama a sequel to "The Mind of Mr. Reeder." There is comedy relief and a hint of romance with a Lyceum climax.
ORGAN.—"Agitato Con Moto" (Photo Play No. 23), Gaston Borch (Chester), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—"Appassionata" (Bartholdy), recorded on Bosworth B.C.1078.

**"NANCY DREW—TROUBLE SHOOTER" (First National)**

CERT. A. 6,136 ft. Reg. No. F.2060. Reviewed in KINE. June 29, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Bonita Granville, Frankie Thomas.
ATMOSPHERE.—Comedy crime drama, turning on the adventures and misadventures of a juvenile Sherlock Holmes.
ORGAN.—"The Chase" Overture, Fucik (Bosworth), excerpts, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C 1019 (orchestra).

**"ROMANCE OF THE REDWOODS" (Columbia)**

CERT. A. 5,964 ft. Reg. No. F.2065. Reviewed in KINE. July 13, 1939.
PUBLICITY.—One 12-sheet.
STARS.—Charles Bickford, Jean Parker.
ATMOSPHERE.—Melodrama of romance and tragedy in the backwoods played in awe-inspiring scenery with a realistic forest fire climax.
ORGAN.—"Morning, Noon and Night" Overture, Suppé (N.C.), introduction and finale allegro, movements, with adaptation from an orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick F.1886 (orchestra).

**"GIRL FROM RIO" (Pathé)**

CERT. U. 5,655 ft. Reg. No. F.2373. Reviewed in KINE. October 26, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Movita, Warren Hull.
ATMOSPHERE.—Romantic melodrama, with song interludes, telling of a singer who sacrifices immediate fame to save her brother from a prison sentence. Rio de Janeiro settings.
ORGAN.—"Rio Grande" (sea shanty) or "Rio de Janeiro" (entr'acte), with adaptation from piano-solo copies.
NON-SYNC.—"Rio Grande," recorded on H.M.V. B.2646 (John Goss and vocal quartette) or "Rio de Janeiro" (Rudy Starita, Xylophone and Orchestra) on Columbia D.B.729.

**"CONSPIRACY" (RKO-Radio)**

CERT. A. 5,343 ft. Reg. No. F.2329. Reviewed in KINE. October 5, 1939.
PUBLICITY.—One 6-sheet.
STARS.—Allan Lane, Linda Hayes.
ATMOSPHERE.—Romantic melodrama of adventure and espionage, dealing with efforts to overthrow government by dictatorship, presumably of Nazi domination.
ORGAN.—"Conspiracy," Dramatic Incidental, Eaves (Chester), 42p., with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—"Dramatic Tension," Ancliffe (Bosworth), recorded on Bosworth B.C.1041.

# RITZ, ALDERSHOT, INTERLUDES

## Harold Coombs' "Songs from the Shows"

The Ritz, Aldershot, is one of the few provincial houses that are still featuring the organ as an important part of the regular programme, and during past weeks Harold Coombs and manager Gerald Lee have combined showmanship with musical ability with such good results that the troops are asking for more.

Harold Coombs has been resident organist at the Ritz for some weeks now, and has quickly become a favourite.

Community singing is featured in all interludes, and among recent shows have been several very popular pot-pourri selections of definite military character.

Recently Mr. Leeds put on a combined stage and organ show called "Songs of the Shows," the first edition of which employed well-known musical comedy numbers. Two vocalists, both local discoveries who appeared in recent amateur variety shows arranged by Mr. Leeds prior to the war, were featured. The entire interlude was played by Harold Coombs at the console of the theatre's particularly fine Wurlitzer.

Yet another organist, V. Johnson Lewis, has entered the managerial side of the business, and is now assistant manager at the Piccadilly (A.B.C.), Birmingham. A.W.O.

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# London and Provincial Trade Screenings

## NEW FILMS DUE FOR PRESENTATION DURING THE WEEK ENDING THURSDAY, DEC. 21

### LONDON

| Date. | | Time. | Place. | Title of Films. | Shown By. | Stars. | Cert. |
|---|---|---|---|---|---|---|---|
| Thur., Dec. | 14 | 10.30 a.m. (onwards) ... | Empire ... ... | At the Circus ... ... ... | M-G-M ... ... | Marx Bros. ... ... | — |
| „ „ | 14 | 11 a.m., 3 p.m. & 6.30 p.m. | Century Theatre | Sherlock Holmes ... ... ... | 20th Century-Fox | Basil Rathbone ... | — |
| „ „ | 14 | 2.30 p.m. ... | Cambridge ... | The Stars Look Down ... ... | Grand National... | Michael Redgrave ... | — |
| „ „ | 14 | 2.30 p.m. ... | New Gallery ... | Beware Spooks; Mooching Thru Georgia. | Columbia... ... | Joe E. Brown ... | — |
| Fri., „ | 15 | 10.30 a.m. ... | Own Theatre ... | Seventeen ... ... ... ... | Paramount ... | Jackie Cooper ... | — |
| „ „ | 15 | 2.30 p.m. ... | Cambridge ... | Inquest; Happy Event ... | Grand National... | Elizabeth Allan ... | — |
| „ „ | 15 | 2.30 p.m. ... | New Gallery ... | Five Little Peppers and How They Grew; Teacher's Pest. | Columbia ... | Edith Fellows ... | — |
| Tues., „ | 19 | 2.30 p.m. ... | Cambridge ... | The Wizard of Oz ... ... | M-G-M. ... ... | Judy Garland ... | — |
| Wed., „ | 20 | 2.30 p.m. ... | New Gallery ... | Mutiny in the Big House ... | Pathe ... ... | Charles Bickford ... | — |

### BIRMINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Dec. | 15 | 10.30 a.m. ... | Forum ... ... | The Old Maid ... ... ... | Warner ... ... | Bette Davis ... ... | A |
| „ „ | 15 | 10.30 a.m. ... | Scala ... ... | Babes in Arms ... ... ... | M-G-M ... ... | Mickey Rooney ... | U |
| Tues., „ | 19 | 10.30 a.m. ... | Futurist ... ... | The Real Glory ... ... ... | United Artists ... | Gary Cooper ... ... | A |
| „ „ | 19 | 10.30 a.m. ... | West End ... | Return of Dr. X ... ... ... | Warner ... ... | Humphrey Bogart ... | H |
| „ „ | 19 | 10.30 a.m. ... | Paramount ... | Disputed Passage ... ... | Paramount ... | Dorothy Lamour ... | A |
| „ „ | 19 | 10.15 a.m. ... | Scala ... ... | The Women ... ... ... | M-G-M ... ... | Norma Shearer ... | A |
| Wed., „ | 20 | 10.30 a.m. ... | Forum ... ... | Angels Wash Their Faces ... | Warner ... ... | Ann Sheridan ... | A |

### CARDIFF

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Dec. | 15 | 11 a.m. ... | Odeon ... ... | Return to Yesterday ... ... | A.B.F.D. ... | Clive Brook ... ... | — |
| „ „ | 15 | 11 a.m. ... | Olympia ... ... | Jail Birds ... ... ... ... | Butcher's ... | Albert Burdon ... | — |
| „ „ | 15 | 11 a.m. ... | Empire ... ... | At the Circus ... ... ... | M-G-M ... ... | Marx Bros. ... ... | — |
| Tues., „ | 19 | 10.45 a.m. ... | Park Hall ... | Here I Am a Stranger ... ... | 20th Century-Fox | Richard Dix ... ... | — |
| „ „ | 19 | 11 a.m. ... | Olympia ... ... | The Middle Watch ... ... | A.B.P.C. ... | Jack Buchanan ... | — |
| „ „ | 19 | 11 a.m. ... | Capitol ... ... | Our Neighbours—The Carters ... | Paramount ... | Edmund Lowe ... | U |
| Wed., „ | 20 | 11 a.m. ... | Park Hall ... | The Wizard of Oz ... ... | M-G-M ... ... | Judy Garland ... | — |

### GLASGOW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Dec. | 15 | 10.45 a.m. ... | Paramount ... | The Real Glory ... ... ... | United Artists ... | Gary Cooper ... ... | A |
| „ „ | 15 | 11 a.m. ... | Regal ... ... | Espionage Agent ... ... ... | Warner ... ... | Joel McCrea ... ... | A |
| „ „ | 15 | 10.45 a.m. ... | Picture House ... | Hollywood Cavalcade ... ... | 20th Century-Fox | Don Ameche ... ... | — |
| „ „ | 15 | 10.45 a.m. ... | La Scala ... | Babes in Arms ... ... ... | M-G-M ... ... | Mickey Rooney ... | U |
| Tues., „ | 19 | 11 a.m. ... | Regal ... ... | The Old Maid ... ... ... | Warner ... ... | Bette Davis ... ... | A |
| „ „ | 19 | 10.30 a.m. ... | Cosmo ... ... | Sky Patrol ... ... ... ... | Pathe ... ... | John Trent ... ... | A |
| Wed., „ | 20 | 11 a.m. ... | Regal ... ... | Hoots, Mon ... ... ... | Warner ... ... | Max Miller ... ... | A |
| „ „ | 20 | 11 a.m. ... | Green's Playhouse | Disputed Passage ... ... ... | Paramount ... | Dorothy Lamour ... | A |
| „ „ | 20 | 10.30 a.m. ... | La Scala ... | The Women ... ... ... | M-G-M ... ... | Norma Shearer ... | — |
| Thur., „ | 21 | 11 a.m. ... | Own Theatre ... | Here I Am a Stranger ... ... | 20th Century-Fox | Richard Dix ... ... | — |

### LEEDS

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Dec. | 15 | 11 a.m. ... | Tower ... ... | Chicken Wagon Family ... ... | 20th Century-Fox | Jane Withers ... | U |
| „ „ | 15 | 10.45 a.m. ... | Ritz ... ... | The Middle Watch ... ... | A.B.P.C. ... | Jack Buchanan ... | — |
| „ „ | 15 | 11 a.m. ... | Paramount ... | Husbands or Lovers? ... ... | Paramount ... | Fred MacMurray ... | — |
| Tues., „ | 19 | 10.45 a.m. ... | Ritz ... ... | Angels Wash Their Faces ... | Warner ... ... | Ann Sheridan... ... | A |
| „ „ | 19 | 11 a.m. ... | Paramount ... | Disputed Passage ... ... ... | Paramount ... | Dorothy Lamour ... | A |
| „ „ | 19 | 10.45 a.m. ... | Tower ... ... | The Wizard of Oz ... ... | M-G-M ... ... | Judy Garland ... | A |
| Wed., „ | 20 | 10.45 a.m. ... | Tower ... ... | Espionage Agent ... ... ... | Warner ... ... | Joel McCrea ... ... | A |
| Thur., „ | 21 | 10.30 a.m. ... | Tower ... ... | The Women ... ... ... | M-G-M ... ... | Norma Shearer ... | — |

### LIVERPOOL

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Dec. | 15 | 11 a.m.&3 p.m. | Own Theatre ... | Sherlock Holmes ... ... ... | 20th Century-Fox | Basil Rathbone ... | — |
| „ „ | 15 | 11 a.m. ... | Trocadero ... | At the Circus ... ... ... | M-G-M ... ... | Marx Bros. ... ... | — |
| Tues., „ | 19 | 10.45 a.m. ... | Majestic ... ... | Return of Dr. X.... ... ... | Warner ... ... | Humphrey Bogart ... | H |
| „ „ | 19 | 10.45 a.m. ... | Paramount ... | Disputed Passage ... ... | Paramount ... | Dorothy Lamour ... | A |
| „ „ | 19 | 11 a.m. ... | Scala ... ... | Traitor Spy ... ... ... | Pathe ... ... | Bruce Cabot ... ... | — |
| Wed., „ | 20 | 10.45 a.m. ... | Majestic ... ... | Espionage Agent ... ... ... | Warner ... ... | Joel McCrea ... ... | A |
| „ „ | 20 | 11 a.m. ... | Palais de Luxe | Sky Patrol ... ... ... | Pathe ... ... | John Trent ... ... | A |
| „ „ | 20 | 10.45 a.m. ... | Forum ... ... | The Middle Watch ... ... | A.B.P.C. ... | Jack Buchanan ... | — |
| „ „ | 20 | 10.45 a.m. ... | Scala ... ... | The Wizard of Oz ... ... | M-G-M ... ... | Judy Garland ... | — |
| Thur., „ | 21 | 11 a.m. & 3 p.m. | Own Theatre ... | Here I Am a Stranger ... ... | 20th Century-Fox | Richard Dix ... ... | — |

### MANCHESTER

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Dec. | 15 | 10.45 a.m. ... | Deansgate ... | Hollywood Cavalcade ... ... | 20th Century-Fox | Don Ameche ... | — |
| „ „ | 15 | 10.45 a.m. ... | Theatre Royal ... | Sky Patrol ... ... ... | Pathe ... ... | John Trent ... ... | A |
| „ „ | 15 | 10.45 a.m. ... | Paramount ... | Husbands or Lovers? ... ... | Paramount ... | Fred MacMurray ... | U |
| „ „ | 15 | 10.45 a.m. ... | Tatler ... ... | What Men Live By; Birthday Predictions. | Ben C. Gibbs ... | Esmond Knight ... | U |
| „ „ | 15 | 10.45 a.m. ... | Market St. P.H. | Babes in Arms ... ... ... | M-G-M ... ... | Mickey Rooney ... | U |
| Tues., „ | 19 | 10.45 a.m. ... | Oxford St. P.H. | The Old Maid ... ... ... | Warner ... ... | Bette Davis ... ... | A |
| „ „ | 19 | 10.45 a.m. ... | Deansgate ... | Here I Am a Stranger ... ... | 20th Century-Fox | Richard Dix ... ... | — |
| „ „ | 19 | 10.45 a.m. ... | Paramount ... | Disputed Passage ... ... | Paramount ... | Dorothy Lamour ... | A |
| „ „ | 19 | 10.45 a.m. ... | Market St. P.H. | The Wizard of Oz ... ... | M-G-M ... ... | Judy Garland ... | — |
| Wed., „ | 20 | 11 a.m. ... | Theatre Royal ... | Return of Dr. X.... ... ... | Warner ... ... | Humphrey Bogart ... | H |
| „ „ | 20 | 10.45 a.m. ... | Deansgate ... | Sherlock Holmes ... ... ... | 20th Century-Fox | Basil Rathbone ... | — |
| „ „ | 20 | 10.30 a.m. ... | Gaumont ... | The Women ... ... ... | M-G-M ... ... | Norma Shearer ... | — |
| Thur., „ | 21 | 11 a.m. ... | Theatre Royal ... | Nancy Drew and the Hidden Staircase. | Warner ... ... | Bonita Granville ... | U |

### NEWCASTLE

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Dec. | 15 | 10.45 a.m. ... | Essoldo ... ... | Return of Dr. X. ... ... ... | Warner ... ... | Humphrey Bogart ... | H |
| „ „ | 15 | 10.45 a.m. & 3 p.m. | Own Theatre ... | Here I Am a Stranger ... ... | 20th Century-Fox | Richard Dix ... ... | — |
| „ „ | 15 | 10.15 a.m. ... | Paramount ... | Disputed Passage ... ... | Paramount ... | Dorothy Lamour ... | A |
| „ „ | 15 | 10.45 a.m. ... | Grainger ... ... | At the Circus ... ... ... | M-G-M ... ... | Marx Bros. ... ... | — |
| Tues., „ | 19 | 10.45 a.m. ... | Haymarket ... | The Middle Watch ... ... | A.B.P.C. ... | Jack Buchanan ... | — |
| „ „ | 19 | 10.15 a.m. ... | Paramount ... | Our Neighbours—The Carters ... | Paramount ... | Edmund Lowe ... | U |
| Wed., „ | 20 | 10.45 a.m. ... | Haymarket ... | The Old Maid ... ... ... | Warner ... ... | Bette Davis ... ... | A |
| „ „ | 20 | 10.45 a.m. ... | Westgate... ... | The Wizard of Oz ... ... | M-G-M ... ... | Judy Garland ... | — |

### NOTTINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Dec. | 15 | 10.30 a.m. ... | Carlton ... ... | Rulers of the Sea ... ... ... | Paramount ... | Will Fyffe ... ... | U |
| „ „ | 15 | 10.45 a.m. ... | Ritz ... ... | Babes in Arms ... ... ... | M-G-M ... ... | Mickey Rooney ... | U |
| Tues., „ | 19 | 10.30 a.m. ... | Scala ... ... | The Women ... ... ... | M-G-M ... ... | Norma Shearer ... | — |
| Wed., „ | 20 | 10.45 a.m. ... | Carlton ... ... | The Middle Watch ... ... | A.B.P.C. ... | Jack Buchanan ... | — |

### SHEFFIELD

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Dec. | 15 | 10.45 a.m. ... | Hippodrome ... | Angels Wash Their Faces ... | Warner ... ... | Ann Sheridan... ... | A |
| „ „ | 15 | 10.45 a.m. ... | Central ... ... | At the Circus ... ... ... | M-G-M ... ... | Marx Bros. ... ... | — |
| Tues., „ | 19 | 10.45 a.m. ... | Central ... ... | Espionage Agent ... ... ... | Warner ... ... | Joel McCrea ... ... | A |
| „ „ | 19 | 10.45 a.m. ... | Union St. P.H. ... | Sherlock Holmes ... ... ... | 20th Century-Fox | Basil Rathbone ... | — |
| Wed., „ | 20 | 10.45 a.m. ... | Hippodrome ... | The Old Maid ... ... ... | Warner ... ... | Bette Davis ... ... | A |
| „ „ | 20 | 10.45 a.m. ... | Union St. P.H. ... | Here I Am a Stranger ... ... | 20th Century-Fox | Richard Dix ... ... | — |
| Thur., „ | 21 | 10.45 a.m. ... | Regent ... ... | The Wizard of Oz ... ... | M-G-M ... ... | Judy Garland ... | — |


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